



**NGA** National  
Gallery of  
Australia

Foundation Annual Report  
2020–21

## A YEAR IN PRIVATE GIVING



**\$4.26** million raised from **1470** generous donors in support of the National Gallery.



**58** Members of the Bequest Circle.

**NGA** National Gallery of Australia

Foundation Annual Report 2020–21



**3000+** students and their teachers experienced a digital excursion to the National Gallery made possible through the support of Education Patron, Tim Fairfax AC.



**65** Exhibition Patrons helped make **4** major exhibitions at the National Gallery possible.



**\$204,432** raised from **372** donors in support of the *4th National Indigenous Art Triennial: Ceremony*.



**20** privately funded positions that support a variety of programs and initiatives throughout the Gallery.

### Acknowledgement of Country

The National Gallery of Australia respectfully acknowledges that we exist on the traditional Country of the Ngunnawal people of Kamberrri/Canberra and the Country of the Ngambri people of the surrounding Australian Capital Territory region. We recognise their continuing connections to Country and culture, and we pay our respect to their elders, leaders and artists past, present and future. We also respectfully acknowledge all Traditional Custodians throughout Australia whose art we care for and to whose lands National Gallery exhibitions and staff travel.



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Installation view of *Know My Name: Australian Women Artists 1900 to Now, Part 1* at the National Gallery of Australia.

## CHAIR'S REPORT

I am pleased to present the *National Gallery of Australia Foundation Annual Report for 2020–21*.

This report showcases what our committed community of donors at all giving levels has helped the Gallery achieve over the last 12 months, and I would like to thank all of you from across the country and overseas whose valuable support enables our National Gallery to lead a progressive national cultural agenda for Australia.

In 2020–21, the Foundation received donations of cash and works of art with a combined value of \$5 million. This enabled us to embark on a national tour of Patricia Piccinini's skywhales; to present Vincent van Gogh's *Sunflowers* alongside 60 other works from the National Gallery, London; to grow our digital capacity and presence; and to continue offering engaging exhibitions and programs for audiences of all ages.

With this level of support, the National Gallery extended its reach and impact in what proved to be a difficult year, engaging and inspiring audiences everywhere through exhibitions and programs on-site in Canberra, on tour across the country and online for many people who were unable to visit us due to the pandemic-related travel restrictions and lockdowns.

In 2020–21, Australian artists, donors and art collectors donated 47 works of art, 17 of which were donated through the Australian Government's Cultural Gifts Program. I especially thank Foundation Board Director Penelope Seidler AM, who continued her long-term support with a generous donation of works by Aleksandr Rodchenko and William Kentridge, both wonderful additions to the Gallery's celebrated holdings of international art. Details about other significant gifts of works of art can be found on page 14. On behalf of the Foundation Board, I acknowledge all donors, including artists, who have helped us to continue to build Australia's national art collection in meaningful ways.

The cover of this report features *Djulpan (Seven Sisters)*, a monumental canvas painting by Gumatj woman Nyapanyapa Yunupingu, a highlight of Part 2 of the *Know My Name: Australian Women Artists 1900 to Now* exhibition. Nyapanyapa is a highly respected and renowned experimental artist residing at Yirrkala in Northeast Arnhem Land, in the Northern Territory. Her painting is one of a number of recent acquisitions and gifts of works of art that reinforce

the National Gallery's pledge to elevate the work of women and First Nations artists.

The National Gallery continues this commitment with the *4th National Indigenous Art Triennial: Ceremony*, a major presentation of contemporary First Nations art curated by the respected Hetti Perkins, an Arrernte and Kalkadoon woman from Central Australia, which is set to open next year. *Ceremony* will feature new work by over 35 First Nations artists, most of whom will be exhibiting at the National Gallery for the first time.

This important exhibition was a focus of the Foundation's fundraising efforts over the last year. We thank our patrons and everyone who supported the initiative through our Annual Appeal which generated widespread support from 372 donors. This collective giving campaign raised over \$200,000 to support the *Triennial* and allowed the Gallery to commission artists to create new works for the exhibition.

This year's annual fundraising Gala took place on Friday 4 and Saturday 5 June 2021 on the penultimate weekend of *Botticelli to Van Gogh: Masterpieces from the National Gallery, London*. We were delighted to welcome 93 supporters and special guests who travelled from across the country to participate, though unfortunately border closures prevented many of our Melbourne and Perth friends from joining us.

The 2021 Gala achieved the highest ever level of contributions, with all donations to the Gala Fund made in support of a major new acquisition that will mark the Gallery's 40th anniversary in 2022. We are grateful to everyone who supported the 2021 Gala Fund, especially those who were unable to participate, and acknowledge the major patronage of Robyn Burke and Graham Burke AO, and Michael Gannon and Helen Gannon.

### Major donations

2021 marks 10 years of transformational support from Education Patron, Tim Fairfax AC. On pages 16-19 we celebrate some of the many projects, programs and acquisitions that have been made possible through Tim's generosity, including the acquisition of Henri Matisse's *Oceania, the sea*. In 2015, Tim pledged his support for the Gallery's Learning and Access programs in honour of former Director, the late Betty Churcher AO. While maintaining his commitment to this pledge, Tim has continued to provide additional



His Excellency General the Honourable David John Hurley AC DSC (Retd), Governor-General of the Commonwealth of Australia, and Her Excellency Mrs Linda Hurley with National Gallery Foundation Chair Stephen Brady AO, CVO in the *Botticelli to Van Gogh: Masterpieces from the National Gallery, London* exhibition, in front of Diego Velazquez, *Kitchen scene with Christ in the house of Martha and Mary*, c 1618, National Gallery, London © The National Gallery, London.

funding that has been pivotal to the Gallery growing and transforming its digital capacity and learning programs. We remain grateful to Tim and Gina Fairfax for their continued support, and I acknowledge Tim for his contribution as a valued Director of the Foundation Board.

In a year when Visionary Benefactors Kenneth Tyler AO and Marabeth Cohen-Tyler continued their annual giving in support of the Kenneth Tyler Print Collection, we were greatly saddened by Marabeth's untimely passing in April 2021. An obituary on page 42, written by David Greenhalgh, the Kenneth Tyler Assistant Curator, International Prints and Drawings, celebrates her central role in building the Gallery's collection of some of the most significant works on paper from the late 20th century. We remember Marabeth with great fondness and admiration.

As part of Ken and Marabeth's joint legacy, their ongoing support through the Tyler Foundation will help us to publish a Catalogue Raisonné of the Kenneth Tyler Print Collection, digitise the collection, and continue to fund four named positions. In 2021 the Gallery presented *Joan Mitchell: Worlds of Colour*, an exhibition of works on paper produced by the great American painter and printmaker which was drawn from the Kenneth Tyler Collection.

I acknowledge two major grants from Metal Manufactures Ltd and the Naomi Milgrom Foundation. Metal Manufactures Ltd is committed to supporting the Gallery's regional initiatives program over the next five years, which will help make the national collection more accessible to people across Australia. As a first step, Clare Armitage was appointed to the role of Regional Initiatives Officer and will coordinate a program of long-term loans in partnership with colleagues in regional centres.

The Naomi Milgrom Foundation is making it possible for the National Gallery to tour Patricia Piccinini's *Skywhales: Every heart sings* around the country. After their popular maiden flights in Canberra, supported by The Balnaves Foundation, the skywhales commenced their national tour in Albury at the Murray Art Museum in April and will continue to tour Australia into 2022. Other touring and outreach programs made possible due to our supporters are described in greater detail on page 38.

In 2021, we received the first instalment from the Oranges and Sardines Foundation for a three-year grant to support the engagement

of an Aboriginal and Torres Strait Islander Art Provenance Researcher and the associated program of works. Jacob O'Keefe was appointed to this role in October 2020, and you can learn more about his rigorous research into the provenance of the Gallery's Aboriginal and Torres Strait Islander art collection on page 27.

A gift from Tracey Griff, a new donor to the Gallery, was made in support of the Gallery's Learning and Access programs. This donation will further enhance the Gallery's efforts in the access space and contribute to the evolution of the Art and Dementia program and other Art and Health funding priorities.

The Lansdowne Foundation confirmed a generous three-year grant that builds on its prior support of the Gallery's renowned Art and Dementia program. This recent funding will largely be used to establish an Art and Dementia Resource – an online toolkit that supports capacity building for arts and healthcare workers who deliver Art and Dementia programs across the country. We thank both the Lansdowne Foundation and Tracey Griff for their generous support, which will help expand the Gallery's access initiatives.

From page 23 we highlight those patrons who have supported the presentation of major exhibitions at the Gallery including *Botticelli to Van Gogh: Masterpieces from the National Gallery, London*, and the *Jeffrey Smart* exhibition.

*Botticelli to Van Gogh* drew enormous crowds from across the country and attracted the greatest ever level of private support for an exhibition in Canberra. We are appreciative of the Patrons whose support ensured the best possible display of these masterworks from London. I thank Principal Patrons Julian and Alexandra Burt through the Wright Burt Foundation, for their support of this exhibition.

Donations have also been made in support of the upcoming *Jeffrey Smart* exhibition, including from Major Patrons Philip Bacon AO, the Margaret Olley Art Trust, and Roslyn Packer AC. A full list of exhibition supporters and further information about this exhibition can be found on page 28.

I note the gifts made in general support of Gallery programs, and I acknowledge the ongoing generosity of Council Deputy Chair Michael Gannon and Helen Gannon, Ruth and Steve Lambert through the De Lambert Largesse Foundation, Anthony Maple-Brown and Suzanne Maple-Brown, and Sue Maple-Brown AM.



Above, from top: Penelope Seidler AM in the *Botticelli to Van Gogh* exhibition in front of Anthony van Dyck, *Lady Elizabeth Thimbelby and Dorothy, Viscountess Andover*, c 1635, National Gallery, London © The National Gallery, London; (left to right) Hamish Balnaves and his son William; Natasha Bullock, National Gallery Assistant Director, Artistic Programs, artist Patricia Piccinini, Maryanne Voyazis, Executive Director of the National Gallery Foundation and her daughter Olympia inside Patricia Piccinini's *Skywhalepapa*, 2019-20, National Gallery of Australia, commissioned 2019 with the assistance of The Balnaves Foundation, purchased 2020 © Patricia Piccinini.

### Acknowledgements

On behalf of the National Gallery Foundation Board, I thank all supporters of the National Gallery. All donors who gave during the 2020–21 Financial Year – except those who wish to remain anonymous – are acknowledged from page 44 and throughout this annual report. Also included from page 53 is the list of major donors in the Foundation membership categories of Life Governors and above. All other Foundation members are acknowledged on the National Gallery's website at [nga.gov.au/giving](http://nga.gov.au/giving).

I note the ongoing support of the American Friends of the National Gallery of Australia (AFNGA) and the Board of Directors, based in New York, who work to foster cross-cultural ties and increase international recognition and support of Australia's National Gallery. I thank outgoing Chair, Philip Colbran for his 12 years of dedicated service and acknowledge the newly appointed Chair Carolyn Fletcher AM and President Michael Maher who has recently been appointed as a Director of the Foundation Board. I look forward to continuing to work with our American Friends to extend our reach and to further explore US-based fundraising avenues that will support the National Gallery.

I acknowledge all Foundation Board Directors for their ongoing advocacy, generosity, and dedication to the National Gallery. Together we work to raise funds in support of the National Gallery's key objectives and the artistic programs on-site, online and on tour across the nation. I also thank and acknowledge the Chair of the National Gallery's governing Council, Ryan Stokes AO, and my fellow Council members.

On behalf of all of us, I extend our gratitude to His Excellency General the Honourable David Hurley AC, DSC (Retd) Governor-General of the Commonwealth of Australia for his patronage of the Foundation. We were delighted to have Their Excellencies join us at this year's Gala and look forward to their ongoing participation and involvement.

To finish, I acknowledge and thank the Director, Nick Mitzевич, and the Senior Management Group who, despite the ongoing challenges of managing a public-facing institution during a global pandemic, have been determined and inspirational in their efforts to grow and improve the Gallery for its future sustainability. I also thank the Executive Director of the National Gallery Foundation, Maryanne Voyazis and her team for their tireless efforts to attend to the Foundation and remain connected to our donors.

We are increasingly reliant on the generosity of our supporters, and it is only with your help that we can continue to strengthen Australia's cultural interests and nurture a thriving arts sector. The National Gallery aspires to support artists so they can produce works of art that remain central to defining the times in which we live. Your generosity inspires our continued efforts to support this great national institution. As a member of the Foundation, I sincerely thank you for your commitment to our National Gallery.

**Stephen Brady AO, CVO**  
**Chair, National Gallery Foundation**

Opposite: Installation view of *Know My Name: Australian Women Artists 1900 to Now, Part 2*, featuring (left to right) Mikala Dwyer, *The silvering*, 2010/2020, National Gallery of Australia, purchased 2021, © Mikala Dwyer / Copyright Agency, 2021; Fiona Lowry, *The ties that bind*, 2018, National Gallery of Australia, purchased 2019, © Fiona Lowry courtesy of Jan Murphy Gallery, Brisbane; and Natalya Hughes, *Woman 6 (Harmony)*, 2019, Courtesy of the artist, Sullivan+Strumpf, Sydney and Milani Gallery, Brisbane, © Natalya Hughes.



## DIRECTOR'S WORD



Tim Fairfax AC with National Gallery Director Nick Mitzevich in the *Botticelli to Van Gogh: Masterpieces from the National Gallery, London* exhibition in front of Carlo Crivelli, *The Annunciation, with Saint Emidius*, 1486, National Gallery, London © The National Gallery, London.

At the National Gallery, we look towards celebrating our 40th anniversary in 2022 with anticipation. It will mark the beginning of a new decade for the Gallery, one of renewal and revitalisation.

Our aspirations can only be achieved through the generosity and commitment of our supporters, Foundation Members who help us reach our goals, while inspiring us to be even more ambitious.

We are grateful to all our supporters for what they have made possible over the last year and we proudly celebrate their giving throughout this report, with highlights of funded programs, acquisitions, and gifts of works of art.

I thank Tim and Gina Fairfax for their decade-long support of our Learning and Digital initiatives. One of the many programs they facilitate is our annual National Summer Art Scholarship which brings students from around the country to Canberra for an immersive week-long, artist-led program that inspires young people to continue their love and engagement with art.

To celebrate the program's 25-year milestone next year we will conduct an impact study to see where the Scholars are now, with many working as artists, curators, and arts workers across Australia, overseas and even at the National Gallery.

Over the past 12 months, our fundraising efforts have been successful in delivering much-needed support for our exhibition program. We are grateful to Principal Patrons of *Botticelli to Van Gogh: Masterpieces from the National Gallery, London* exhibition, Julian and Alexandra Burt through the Wright Burt Foundation. They were joined by 10 Exhibition Patrons who are acknowledged on page 23.

The *4th National Indigenous Art Triennial: Ceremony*, which will open in 2022, has been enthusiastically supported by donors at all levels, including through our collective giving campaign. I thank Major Patrons Suzanne and Anthony Maple-Brown, as well as other patrons acknowledged on page 20. This exhibition, curated by Hetti Perkins, Arrernte/Kalkadoon peoples, will highlight 35 talented First Nations artists, and showcase their work on a national stage.

An important strategic priority for the Gallery is to champion the work of Aboriginal and Torres Strait Islander artists, and we are grateful for the opportunity to work with Hetti to deliver this major exhibition.

Privately funded positions have become an essential part of the National Gallery's fundraising mix, as it is only through the efforts of our talented staff that we can achieve our vision to inspire creativity, inclusivity and engagement. In the last year, the delivery of core services was enabled by 20 funded positions, a number that will continue to grow.

On page 27, we highlight one of these positions – the Aboriginal and Torres Strait Islander Art Provenance Curator, funded by the Oranges and Sardines Foundation. As part of this role, Jacob O'Keefe will extensively research the provenance of the Gallery's collection of Aboriginal and Torres Strait Islander art, a major project considering it is the largest collection in the world.

In the coming months we will launch our Disability and Inclusion Action Plan which highlights the Gallery's path forward in reworking and renewing our spaces and programming so they are more inclusive for all audiences. As part of our commitment to accessibility, I thank our Access Partner the Lansdowne Foundation for continuing its support of the Gallery's Art and Dementia program, and thanks also to new donor Tracey Griff for her support in this area.

A highlight of my year was seeing the launch of *Skywhales: Every heart sings*, and watching Patricia Piccinini's hot air balloon sculptures form a skywhale family in the sky. Thanks to The Balnaves Foundation for partnering with us to deliver *Skywhalepapa* and the Naomi Milgrom Foundation, which made it possible to deliver a national tour of *Skywhales: Every heart sings*. The project was part of the Know My Name initiative, which was supported by many donors at all giving levels. As well as exhibitions and related projects, we have developed a Gender Equity Action Plan, which details the Gallery's commitment to improving gender equity across everything we do and will be launched later this year.

Another Know My Name project was *Joan Mitchell: Worlds of Colour*, an exhibition drawn from the National Gallery's Kenneth Tyler Collection. We remain grateful to Kenneth Tyler and the late Marabeth Cohen-Tyler for their long-standing support of the National Gallery. We were extremely sad to hear of Marabeth's passing in April this year.

This year several gifts came into the collection which form part of the *Know My Name* initiative, including works by Betty Muffler, Jenny Kee AO and Linda Jackson AO and a series of photographs purchased



from the Sue Ford archive, several of which are included in this report.

We are grateful to those who help us build our collections through donations for acquisitions and through gifts. I also thank our supporters who help us to share the national collection through our education and access programs, our extensive touring exhibitions and outreach program, and the presentation of temporary exhibitions.

Part of our vision for 2021 and beyond has been to increase the representation of women and expand

the Gallery's role in elevating First Nations culture and engagement, both of which have been central to this year's agenda.

Thank you for helping us achieve and deliver our vision. As we approach our 40th anniversary we will continue to advance the contribution of art and culture as a significant part of the social fabric of Australia.

**Nick Mitzevich**  
**Director, National Gallery**

Artists from the Yarrenyty Altere art centre in Mparntwe/Alice Springs working on their soft sculpture for the *4th National Indigenous Art Triennial: Ceremony*. From left to right: Dulcie Sharpe, Luritja/Arrernte peoples, Patricia Nelson, Luritja people, Marlene Rubuntja, Western Arrarnta people, Rhonda Sharpe, Luritja people, Trudy Inkamala, Western Arrarnta/Luritja peoples, with work in progress, Mparntwe/Alice Springs, 2021, image courtesy and © Yarrenyty Altere Artists.

Opposite: All Sue Ford image captions on page 78.





## GIFTS OF WORKS OF ART

In 2020–21, the National Gallery acquired 47 new works of art from 13 donors with a combined value of over \$800,000.

These gifts – including largescale paintings by Australian artist Ben Quilty and Pitjantjatjara and Yankunytjatjara painter and spiritual healer Betty Muffler, and a contemporary textile work by Hazara-Australian artist Khadim Ali – have helped strengthen the national collection in these areas.

The Gallery is grateful to the following artists and donors who have helped make these significant acquisitions possible.

We thank Andrew and Cathy Cameron for their gifts of Angela de la Cruz's *Deflated (blue) 1*, Julie Rrap's *Overstepping*, Khadim Ali's *Untitled #15* and Daniel von Sturmer's *Limits of the Model (Sequence 3)*.

Foundation Board Director Penelope Seidler AM, who has been a longstanding supporter of the Gallery's holdings of international art, has gifted works by Mikhail Adamvoci, Alexander Rodchenko, John Heartfield and William Kentridge.

Celebrated contemporary artist Patricia Piccinini donated a suite of illustrations and models depicting her famous hot air balloons *Skywhale* and *Skywhalepapa*.

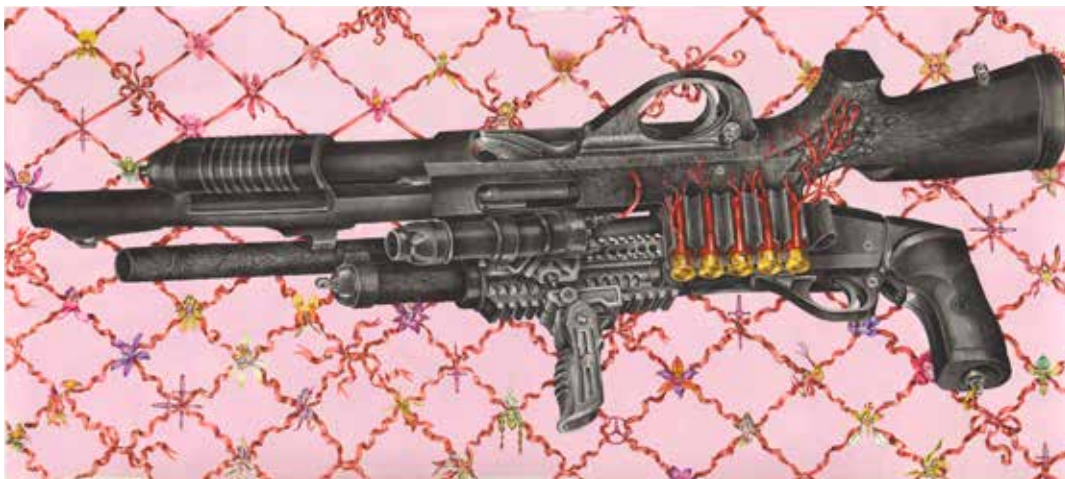
In addition Patricia donated *The Offering* – a small furry creature with both human and animal qualities – which is included, along with other works, in the

revamped National Gallery's Art Cases. This tactile work will be available to be held by participants of all ages at schools, libraries, community centres, galleries, and aged care homes as part of this celebrated touring program.

Ben Quilty donated *Myall Creek Rorschach*, a work that depicts the site of the 1838 Myall Creek Massacre on Gamilaraay Country in northern New South Wales. Quilty was given permission to paint the site by local Elders Aunty Sue Blacklock and Uncle Lyall Munro. The creation of this work was the subject of the 2020 documentary *Quilty: Painting the Shadows*, supported by the National Gallery's Australian Artists Film Fund.

The National Gallery's Aboriginal and Torres Strait Islander Art Collection was strengthened by a gift from *Vogue Australia* of Betty Muffler's *Ngangkari Ngura (Healing Country)* which featured on the cover of the 2020 September issue. This is the first time in the 60-year history of the magazine a work of art featured on the cover and was part of *Vogue's* worldwide campaign to promote hope and healing through art and creativity, particularly during the pandemic.

The National Gallery thanks all those donors who have supported the development of the national collection with gift of work of art over the last year. A selection of these works are illustrated throughout this Annual Report.



Above: eX de Medici, *Cleavin' Clint Eastwood*, 2014, National Gallery of Australia, Gift of the artist 2021. Donated through the Australian Government's Cultural Gifts Program. © eX de Medici.



Above: Jenny Kee AO and Linda Jackson AO in *Know My Name, Part 1*, with their works © Jenny Kee © Linda Jackson; (below) artist Betty Muffler, Anangu/Pitjantjatjara peoples, on Country with her painting *Ngangkari Ngura (Healing Country)*, 2020, National Gallery of Australia, gift of *Vogue Australia* 2020, © Betty Muffler / Copyright Agency, 2021.

## TIM FAIRFAX AC: 10 YEARS OF GIVING

*“Tim’s incredibly generous support over the last 10 years has made a tangible and positive impact on the lives of so many young people, and now he has helped to build a digital future for the National Gallery that will engage millions of visitors online and around the world. His leadership has elevated learning through art which will have a lasting impact on our community. We are extremely grateful for his enduring support.”*

– Ryan Stokes AO, National Gallery Council Chair

Tim Fairfax’s involvement with the National Gallery began in 2011 when he was appointed to the Gallery’s Governing Council. Since then, he has been a committed benefactor to a range of exhibitions, acquisitions, education programs and, most recently, digital transformation projects.

Over the last decade, Tim’s support has enabled the Gallery to deliver programs that engage our visitors and inspire their ongoing involvement with art, artists and the national collection. Tim and Gina Fairfax have been long-term champions of art education for young people, and through their dedicated benefaction they have helped the National Gallery to increase our reputation as a leader in art education throughout Australia.

### Matisse’s *Océanie, la mer*

In 2012, Tim supported the acquisition of Henri Matisse’s large-scale screen-print *Océanie, la mer* [Oceania, the sea]. This was an insightful gift by Tim, who recognised the long-held desire by the

Gallery to reunite the work with its pair *Océanie, le ciel* [Oceania, the sky], which was already in the national collection. These masterpieces of Matisse’s late career were exhibited side-by-side in the 2020 *Matisse / Picasso* exhibition.

### Art Education and Access Programs

A multi-year, visionary commitment was made by Tim in 2015 towards art education and access programs at the Gallery. Tim made this gift in memory of Betty Churcher AO, former Director of the National Gallery (1990–1997), who was an inclusive and engaging storyteller, passionate about sharing her love of art with the widest possible audience.

Tim’s support has helped the Gallery to continue Betty’s vision through a range of programs including the National Summer Art Scholarship, public education programs, online art activities and resources, and teacher professional development training.

Together with Gina, Tim has been a champion of art education and access at the Gallery for many years. In 2018 Tim was appointed our Education Patron.

*“I looked at someone like Betty Churcher, who was a great educator, and thought let’s do something at the National Gallery to bring art education to the forefront”*

– Tim Fairfax AC



Above: 2021 Summer Scholars with National Gallery staff (left to right, standing): Ira Gold, Arewhy Abiyie, Tivien Andrews-Homerang, Matthew Hatrick, Tahlia Jard, Abbey Clerke, Emma Neill, Sean Cowen, Annika Romeyn, National Gallery Lead Artist Educator; (sitting) Blake Griffiths, National Gallery John T Reid Outreach Coordinator, Mackenzie Johnson, Lawrence Ellis, River DeFranceschi, Juan Arellano Rivas, Adriane Boag, National Gallery Programs Convenor, Nadia Hernández, Joanne Leong. Below: The National Summer Art Scholarship program includes art workshops.

Opposite: Henri Matisse, *Océanie, la mer* [Oceania, the sea], 1946, National Gallery of Australia, Gift of Tim Fairfax AC 2012, © Succession H. Matisse / Copyright Agency.



### National Summer Art Scholarship Program

Every January, the Gallery brings 16 high school art students from every state and territory to Canberra for a week-long program of behind-the-scenes art experiences and creative workshops with artists. The Summer Art Scholarship Program aims to help students develop greater insights into what it is like to work in a Gallery or as a practising artist.

The program is curated specifically for young people and has been supported by Tim and Gina since 2015. With artistic inspiration, friendship, peer support and acceptance as underlining characteristics of the program, many Summer Scholars have reported a positive impact on their mental health and wellbeing, as well as their future study and career aspirations.

The National Summer Art Scholarship program has run since 1997 with a total participation of 350 students. Tim and Gina's commitment to the program has extended its impact and longevity so even more young people have the opportunity to engage more deeply and be inspired by art and artists.

### Tim Fairfax Learning Gallery and Studio

In 2019, the Gallery launched the new Tim Fairfax Learning Gallery and the Tim Fairfax Studio as a mark of our commitment to expand learning opportunities for all Australians, particularly for children and young adults.

These new facilities were made possible by Tim and Gina and have helped the Gallery to create dedicated displays and hands-on art experiences for children and their families.

### Teens and Young People

The Tim Fairfax Young People's Program Convenor is an important role that was developed in 2019 to connect teens and young audiences with art, artists, and each other. This dedicated role includes the annual Teen Takeover event, and a range of online and in-person activities, that help to engage young people with the National Gallery and foster a life-long love of art and this institution.

### Know My Name

When the concepts of Know My Name and the corresponding exhibitions were in the planning stages, Tim provided the much-needed seed funding to launch the program. His leadership inspired many more supporters towards this ongoing, Gallery-wide project.

### Digital Transformation

Tim shares our vision to focus on digital transformation, including digitising the collection, as the most effective way of making art accessible to all Australians. Increased digital capacity allows the National Gallery to create bespoke programs for children, secondary and tertiary students, and the broad spectrum of audiences that make up the many facets of Australian life. Digital also offers the opportunity to enhance the on-site experience for audiences in Canberra, or for visitors to one of the Gallery's touring exhibitions across the country.

Tim has supported the Gallery's digital aspirations and transformations since 2018, including supporting three new digital-focused positions that will help roll out the Gallery's digital strategy: the Tim Fairfax Assistant Director, Learning and Digital, the Tim Fairfax Head of Digital and the Tim Fairfax Digital Learning Manager.

*Tim's support has helped the Gallery to completely rethink the way we engage audiences online. We now have the capacity to establish the Gallery as a digitally focused organisation, accessible to global and Australian audiences.*

– Heather Whitely Robertson, Tim Fairfax Assistant Director, Learning and Digital

Tim's tenure on Council concluded in 2019, yet he has continued to remain close to the Gallery as a Director of the Foundation Board.

The National Gallery and its Foundation are grateful to Tim and Gina Fairfax for their transformational benefaction over the last 10 years, which enables the National Gallery to continue to be accessible to all Australians everywhere, onsite, online and on tour.

Opposite: (From top) Children enjoy skywhales-inspired balloon art at the National Gallery's Art Weekend; a visitor models a hat inspired by the work situated behind her Lynda Draper *Black widow*, 2019, National Gallery of Australia, Sid and Fiona Myer Family Foundation Fund 2019 in *Know My Name, Part 1*; Artist Liam Benson with his sensory blanket *Anywhere / Everywhere*, 2020, © Liam Benson.



## 4TH NATIONAL INDIGENOUS ART TRIENNIAL: CEREMONY

The National Indigenous Art Triennial is Australia's first large-scale recurring exhibition dedicated to contemporary Aboriginal and Torres Strait Islander art and artists. In 2022, the National Gallery will present the fourth iteration, *Ceremony*, curated by Arrernte and Kalkadoon woman and leading curator, writer and broadcaster Hetti Perkins. *Ceremony* will express the vibrancy and vitality of cultural expression in Australia today.

*Ceremony* will present new work and commissions by over 35 Aboriginal and Torres Strait Islander artists and will be accompanied by a dynamic program of events and publishing initiatives, on-site, online and on tour. The 2022 *Triennial* will first be presented at the National Gallery in Canberra before touring around Australia as part of our Touring Exhibitions program. The collective giving of all donors in support has been a remarkable \$620,000.

### Major gifts

In 2020, Suzanne Maple-Brown and Anthony Maple-Brown became Major Patrons of *Ceremony*.

They are joined by Supporting Patron David Paul who has been an ongoing and committed *Triennial* supporter since 2017. Additional gifts of great impact were made by Exhibition Patrons Kerry Gardner AM

and Andrew Myer AM, Phillip Keir and Sarah Benjamin through the Keir Foundation, Pamela Pearce and Wally Patterson through the Patterson Pearce Foundation and Annabel Myer and Rupert Myer AO through the Aranday Foundation.

We are also grateful for the contributions of Commissioning Patrons Sue Dyer and Dr Stephen Dyer, American Friends of the National Gallery of Australia, with the assistance of Geoffrey Pack and Leigh Pack, Penelope Seidler AM and Ray Wilson OAM.

The National Gallery would also like to acknowledge the support of the Australia Council for the Arts as Funding Partner.

*"That the National Gallery would recognise a point of change in the relationship between this colonial society and Aboriginal peoples and put together such an important exhibition that demonstrates the power of change, and the power of voice, was important to me."*

– David Paul, Supporting Patron of the Triennial

### Annual Appeal

The 2021 Annual Appeal raised \$204,432 from 372 donors at many giving levels. We acknowledge those donors on pages 47-50.



Above: (left) Hetti Perkins, Arrernte/Kalkadoon peoples, curator of the upcoming exhibition *Ceremony* and Senior Curator-at-large, Aboriginal and Torres Strait Islander Art, National Gallery of Australia, pictured in front of Uta Uta Tjangala, Pintupi people, *Untitled*, 1984, National Gallery of Australia, purchased with the assistance of the Foundation Gala Dinner Fund 2018 © the estate of the artist, licensed by Aboriginal Artists Agency Ltd, and Dorothy Napangardi, Warlpiri people, *Mina Mina*, 2008, National Gallery of Australia, purchased 2014, © the estate of the artist, licensed by Aboriginal Artists Agency Ltd; (right) *Ceremony* donor David Paul in front of Jeffrey Pirup, *Meeting place*, date unknown, private collection, © Jeffrey Pirup. Photograph: Tony McDonough.

Opposite: Dr Matilda House and Paul Girrawah House, Ngambri/Ngunnawal Traditional Custodians, Canberra, 2021, © the artists.



## BOTTICELLI TO VAN GOGH: MASTERPIECES FROM THE NATIONAL GALLERY, LONDON

The National Gallery of Australia was honoured that the National Gallery, London chose Canberra as the only Australian venue to host *Botticelli to Van Gogh: Masterpieces from the National Gallery, London*.

It is the first time in its near 200-year history that the National Gallery, London has toured an exhibition of works from its collection. Among the 61 masterworks on display was Vincent van Gogh's *Sunflowers*. Making its first journey to Australia, this painting was undoubtedly the most loved in the exhibition. One of the most famous and recognised works of art in the world, *Sunflowers* drew thousands of visitors who were stunned by its colour and luminosity.

Over its four-month presentation, *Botticelli to Van Gogh* attracted over 200,000 visitors, the highest visitation numbers to the Gallery in a decade.

Visitor enthusiasm was matched by the support of our patrons, who ensured the success of this exhibition through their major contributions.

We acknowledge the essential support of Principal Patrons Julian and Alexandra Burt through the Wright Burt Foundation and Exhibition Patrons, Philip Bacon

AO, Kay Bryan, Maurice Cashmere, The Hon Ashley Dawson-Damer AM, Wayne Kratzmann AM, Dr Michael Martin and Elizabeth Popovski, Lady Potter AC, Penelope Seidler AM, Paul Taylor and Susan Taylor, and Sally White OAM and Geoffrey White OAM.

The fundraising and visitation successes of the exhibition demonstrated the perennial appeal of European painting and painters and the quality of the National Gallery, London's collection.

The exhibition benefited from the expertise of Bart Cornelis, Curator of Dutch and Flemish Painting, whose refined selection of paintings were chosen to illustrate seven canonical Western European art historic periods and the strengths of the National Gallery, London's collection.

*Botticelli to Van Gogh* would not have been possible without the support of patrons to this exhibition, whose collective generosity meant that the fundraising result was the most raised ever for a temporary exhibition in Canberra.



Above: Visitors view Vincent van Gogh, *Sunflowers*, 1888, National Gallery, London © The National Gallery, London.

Opposite: Artist Lindy Lee in the *Botticelli to Van Gogh: Masterpieces from the National Gallery, London* exhibition with Rembrandt, *Self Portrait at the Age of 34*, 1640, National Gallery, London © The National Gallery, London.

## KNOW MY NAME



The success of Know My Name, the National Gallery's landmark initiative celebrating women artists, continued into 2020–21. Collectively, donors to Know My Name have contributed \$2.19 million to support various aspects of this project.

Tim Fairfax AC was the Principal Patron of Know My Name and his support was instrumental in developing the Know My Name microsite, which serves as a digital archive of this important initiative.

The exhibition at the heart of this initiative, *Know My Name: Australian Women Artists 1900 to Now* continued into the new year with the opening of Part 2 in June 2021. The Foundation would particularly like to acknowledge the generosity of Major Patrons Jillian Broadbent AC, Amber Bulte and Graeme Bulte - Aquaterro, Eitan Neishlos and Lee Levi and the late Carla Zampatti through the Carla Zampatti Foundation. Significant gifts were made in the last year by Supporting Patrons Dr Andrew Lu AM and Geoffrey Lancaster AM, Tom Pongrass and Ray Wilson OAM.

Donations to the Know My Name Annual Appeal continued into 2020–21, and all those donors who supported the campaign are acknowledged on page 46.

### Skywhales: Every heart sings

In February, nearly 2,000 skywhales enthusiasts gathered by Lake Burley Griffin in Canberra to welcome Patricia Piccinini's *Skywhalepapa* and witness the first of three family flights as part of the *Skywhales: Every heart sings* a Balnaves Contemporary Series project. Thank you to The Balnaves Foundation for helping us to make this exhibition in the sky possible and for their support in commissioning *Skywhalepapa*.

Following the Canberra flights, the skywhales embarked on a national tour made possible by National Touring Partner The Naomi Milgrom Foundation, with the support of Visions of Australia. Patricia Piccinini's illustrated children's book *Every Heart Sings*, was supported by the National Gallery of Australia Foundation Board Publishing Fund.

The evolution of the skywhales family was also experienced and enjoyed by school groups and families in the Tim Fairfax Learning Gallery and Studio through the exhibition *Patricia Piccinini: Skywhales*.

This exhibition and associated learning programs were made possible through the support of Education Patron, Tim Fairfax AC.



Above: Patricia Piccinini, *Skywhalepapa*, 2021, National Gallery of Australia, commissioned 2019 with the assistance of The Balnaves Foundation, purchased 2020 © Patricia Piccinini.

Opposite: Installation view of *Know My Name: Australian Women Artists 1900 to Now, Part 1*, featuring Rosemary Laing, *flight research #2a, #2b, #3, #4, #8*, 1999–2000; *bulletproofglass #2, #3*, 2002, courtesy of Rosemary Laing; Tolarno Galleries, Melbourne; Stephen Grant and Bridget Pirrie; and Anthony Medich, © Rosemary Laing.

## ABORIGINAL AND TORRES STRAIT ISLANDER ART PROVENANCE PROJECT

The Aboriginal and Torres Strait Islander art collection at the National Gallery comprises over 7,500 works of art and represents communities across the nation. The National Gallery is committed to acquiring and exhibiting works of art in accordance with the highest standards of due diligence. To ensure standards are met, the Aboriginal and Torres Strait Islander Art Provenance Project was established to undertake detailed research into the history of ownership of works of art currently in the national collection, as well as prospective acquisitions and loans.

In 2020, the Oranges and Sardines Foundation committed support towards a new role at the Gallery for a three-year period. The role of Associate Curator, Aboriginal and Torres Strait Islander Art Provenance has been established with the specific purpose of contributing to setting best practice guidelines on the legal and ethical considerations when collecting Aboriginal and Torres Strait Islander works of art for the national collection. Bundjalung man, Jacob O'Keefe was appointed to the role in late October 2020, and, in his first year in this position, he outlines his experiences in undertaking this vital work.

### What is it you love most about your work at the National Gallery?

What I love is the different stories I get to see every day. The history of the vendors, artists and paintings are always super interesting. And no two days are ever the same, which is great.

### Have you had a chance to provide any insights into key works in our collection?

As this is a relatively new role at the Gallery, we've adopted a methodical approach to researching the collection. When I can verify the provenance using existing documentation, I am updating the Gallery's catalogue so this information can be published online. At the same time, I am marking works that need further research and consultation. I'm always learning new things about the collection, especially how works relate to each other and what can be discovered through that connection.

### Have you been collaborating or consulting with other organisations and communities?

So far, I've been consulting mainly with Gallery workers as well as former National Gallery curators, mining their knowledge and learning about the processes of how art has been acquired at the Gallery over the past 40 years or so. Given

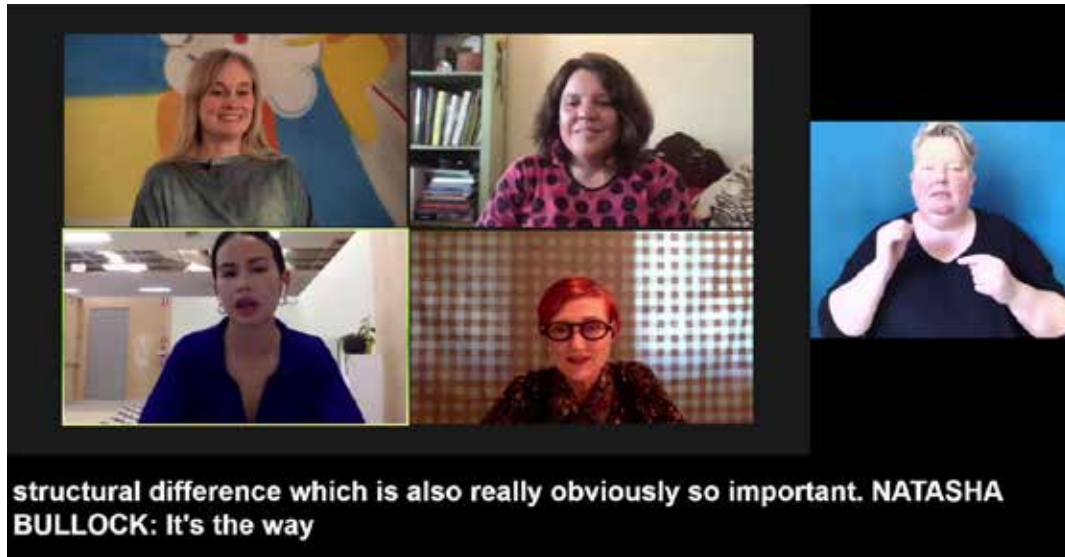
the scale of our collection, you can imagine how complex this is to get your head around. Their institutional knowledge has been invaluable.

### Why does Aboriginal and Torres Strait Islander art provenance matter? What is specific about this area?

Provenance matters at the Gallery because it examines the collection for evidence of unethical or illegal practices in the creation of, and trade in, Aboriginal and Torres Strait Islander art. Examples of unethical practices include 'carpetbagging', fakes and misrepresentations of the artist. Another aspect of Aboriginal and Torres Strait Islander art provenance is tracking down the artists/communities of origin for works with unknown creators. This can be especially difficult with older works, such as those from the 19th century. However, making those connections can be deeply meaningful.

### What do you hope to achieve in your work in the field of provenance?

I hope my work makes the National Gallery's collection more ethical and encourages best practice for acquiring works in the future. I also hope it makes the collection more discoverable so it can be better utilised and provide greater enjoyment. I also hope it makes it more accessible for communities.



### Know My Name Conference

The Know My Name Conference was delivered virtually in November 2020 in partnership with Cultural Partner, the Australia Council for the Arts. Keynote speakers included renowned artist Nan Goldin, Worimi educator, curator, filmmaker, artist, and oral historian Genevieve Grieves, writer and Editor-at-Large of *frieze* magazine Jennifer Higgie, and academic of feminism and art history Griselda Pollock. In all, there were 48 presenters and 40 facilitators who presented to 748 delegates from 6 countries. Three new video artworks were commissioned and premiered at the conference. Through keynotes, performances, panels, discussions and artist-led approaches, the conference sought to interrogate the historical and contemporary experience of gender and feminism in the arts.



### Spowers & Syme

*Spowers & Syme* is a National Gallery Touring Exhibition, and a Know My Name initiative, that celebrates the unique artistic friendship of Melbourne printmakers Ethel Spowers and Eveline Syme. Curated by Dr Sarina Noordhuis-Fairfax, Curator of Australian Prints, Drawings and Illustrated Books, *Spowers & Syme* has been made possible thanks to the generous support of Major Patron David Thomas AM. We also thank the Gordon Darling Foundation for supporting the exhibition catalogue that will be launched with the exhibition in 2021.

The national tour of *Spowers & Syme* will commence at the Canberra Museum and Art Gallery before travelling to the Queensland University of Technology, Brisbane, the Western Plains Cultural Centre, Dubbo and Heide Museum of Modern Art, Bulleen.

Above: A screen shot of the Know My Name Virtual Conference, featuring (clockwise from top left) Natasha Bullock, National Gallery Assistant Director, Artistic Programs, Genevieve Grieves, Worimi educator, curator, filmmaker, artist and oral historian, Kylie Scott, Auslan interpreter, Professor Sally Smart, artist and National Gallery Council member, and Amrita Hepi, Bundjalung/Ngāpuhi artist, dancer and choreographer. Left: Ahead of the *Spowers & Syme* National Gallery Touring Exhibition, the Paper Conservation team (Andrea Wise, Fiona Kemp and James Ward) prepared several works including Ethel Spowers, *Special edition*, 1936, National Gallery of Australia, purchased 1976, © Ethel Spowers.

Opposite: Associate Curator, Aboriginal and Torres Strait Islander Art Provenance, Jacob O'Keefe, Bundjalung people.

## JEFFREY SMART

In 2021, the National Gallery will mark the centenary of the birth of Jeffrey Smart with a major exhibition that celebrates the renowned Australian artist and his incredible legacy. The exhibition *Jeffrey Smart* will introduce new audiences to the Adelaide-born artist, as well as providing new insights on one of Australia's most renowned artists from the 20th century.

More than 100 paintings, beginning with his early works from the 1940s to Smart's last painting *Labyrinth*, completed in 2011, will be showcased in the exhibition, which brings together many of the philosophical, literary, and aesthetic threads that run through his work.

Curated by the Henry Dalrymple Head Curator of Australian Art, Dr Deborah Hart, and the Sid and Fiona Myer Curator of Ceramics and Design, Dr Rebecca Edwards, this exhibition brings fresh perspectives to Smart's artistic contribution so that his remarkable legacy will be kept alive, attract new audiences and inspire renewed appreciation of Smart's work.

Thanks to our supporters, over \$300,000 has been raised through the Foundation towards this exciting exhibition.

The Gallery acknowledges the support of Major Patrons Philip Bacon AO, the Margaret Olley Art Trust, and Roslyn Packer AC, together with Exhibition Patrons Ermes De Zan, Sue Maple-Brown AM, Anthony Maple-Brown and Suzanne Maple-Brown, Dr Michael Martin and Elizabeth Popovski; Exhibition Supporters Wayne Kratzmann AM, Penelope Seidler AM, and Paul Taylor and Susan Taylor; and Exhibition Contributors Colin Hindmarsh and Barbara Hindmarsh.

*"What I love about Jeffrey Smart is he was both a traditional and a radical at the same time. He studied and scrutinised art history, but he was also very cognisant of what was happening in the present."*

– Nick Mitzevich

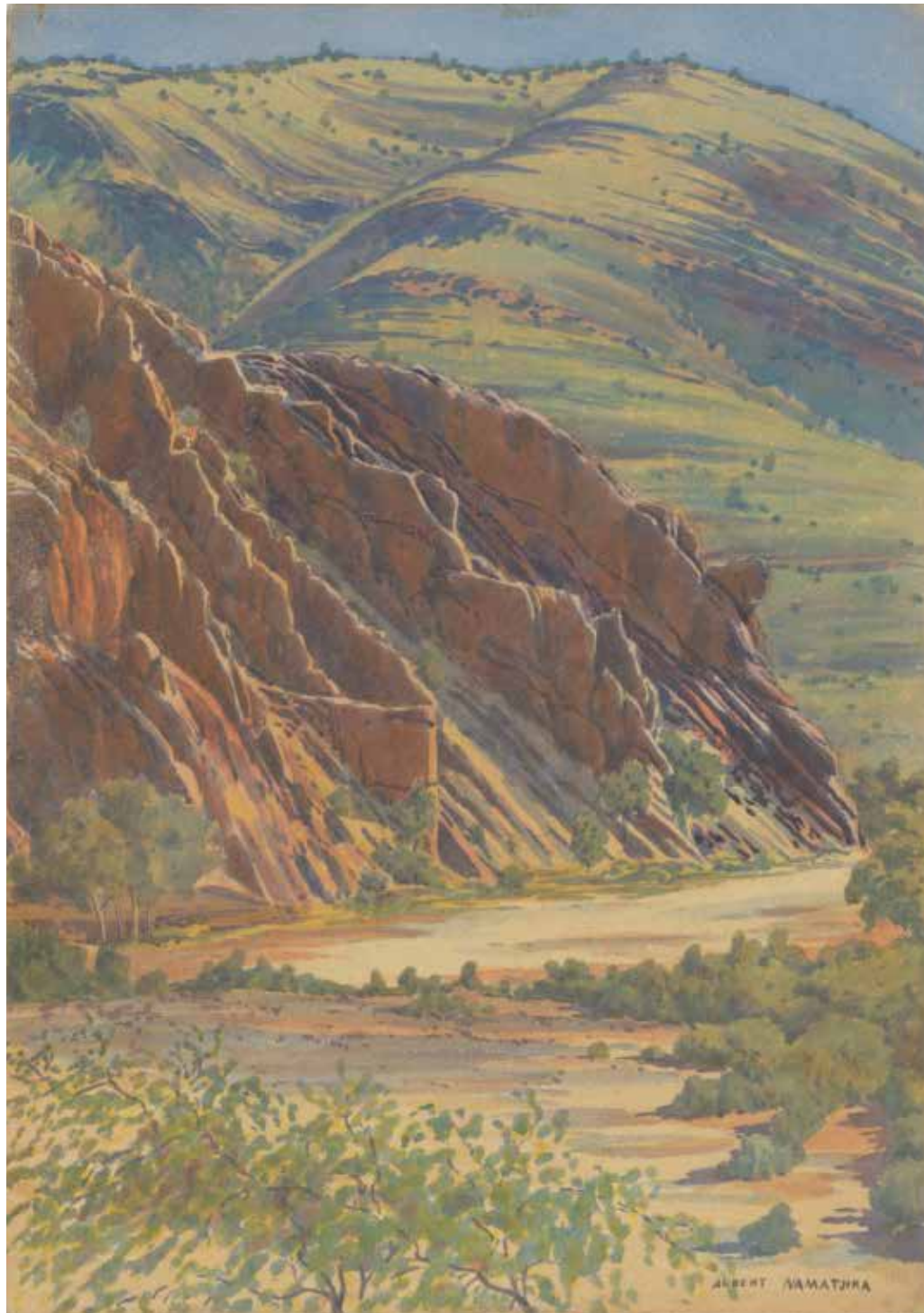


Above: (from left) Sid and Fiona Myer Curator of Ceramics and Design, Dr Rebecca Edwards, National Gallery Director, Nick Mitzevich and Henry Dalrymple Head of Australian Art, Dr Deborah Hart, pictured with Jeffrey Smart's *Labyrinth* (left) and *Waiting for the train* (right) from the national collection. *Labyrinth*, 2011, National Gallery of Australia, purchased with the assistance of the Margaret Olley Art Trust and Mr Philip Bacon AO in honour of Dr Ron Radford AM, Director of the National Gallery of Australia 2004-14, 2014 100 Works for 100 Years, © The Estate of Jeffrey Smart. *Waiting for the train*, 1969-70, National Gallery of Australia, gift of Alcoa World Alumina Australia 2005, © The Estate of Jeffrey Smart. Opposite: Jeffrey Smart painting *Labyrinth* in his studio in Arezzo, Italy, 2011, © Rob Palmer. Image courtesy the artist. Photo by Rob Palmer.





## THE CENTENARY OF GORDON DARLING AC, CMG



Albert Namatjira, Western Arrernte people, *Quarritana*, 1942, watercolour on card, National Gallery of Australia, Gordon and Marilyn Darling Hermannsburg Fund 2020, © Namatjira Legacy Trust / Copyright Agency.



In 2021, the National Gallery celebrated the centenary of the birth of Gordon Darling AC, CMG. Gordon was the inaugural Chair of the National Gallery Council and throughout his life a committed champion of artists and their art. Gordon's love for the visual arts led him to become one of Australia's most energetic and engaged philanthropists, and a great friend of the National Gallery. Gordon Darling and his wife Marilyn have supported many causes and acquisitions at the Gallery since its inception. At the beginning of his tenure as the National Gallery's first Governing Chair, Gordon took an around-the-world trip to visit other major galleries and to learn more about their processes, which informed his governance of the Gallery.

The Gordon Darling Australia Pacific Print Fund was established in 1989 by Gordon and Marilyn to enhance the print collection of the National Gallery and allowed us to develop an unrivalled collection of contemporary prints from Australia and the Pacific. This process was championed by Emeritus Curator, Prints and Drawings Roger Butler AM who joined the Gallery in 1981 and worked closely with Gordon and Marilyn for the past four decades.

Gordon was a keen collector of art, especially the work of Western Arrernte painter Albert Namatjira and artists from the Hermannsburg school. He collected works that he loved and that appealed to him, many of which he donated to the national collection. These include Gordon's large collection of works by Albert Namatjira, which are on rotated display in the Gordon and Marilyn Darling Gallery – Hermannsburg School on level one.



*"The Albert Namatjira's were always a collection. But once he got a few, he was already thinking: 'This is going to be for the National Gallery';"*  
– Marilyn Darling AC

The National Gallery will continue to celebrate Gordon's life, achievements and his and Marilyn's major contributions to this institution. Gordon's legacy will continue to benefit future generations of art enthusiasts.

### Printed: Images by Australian artists 1942–2020

In 2021, the National Gallery launched the third and final volume in Roger Butler's series on the history of Australian prints and printmaking, *Printed: Images by Australian Artists 1942–2020*. Together, the three books chart more than two centuries of printmaking, from the beginning of European colonisation of Australia to the present day.

*"Printed: Images by Australian Artists 1942–2020 adds significantly to the history of Australian Printmaking and demonstrates the comprehensive nature of the national collection."*  
– Nick Mitzevich

*Printed: Images by Australian Artists 1942-2020* was supported by Marilyn Darling AC and the late Gordon Darling AC, CMG through the Gordon Darling Foundation, and John Hindmarsh AM and Rosanna Hindmarsh OAM through HINDMARSH.

Above: (left) Gordon Darling AC CMG with Her Majesty Queen Elizabeth II at the opening of the National Gallery of Australia in 1982; (right) Marilyn and Gordon Darling with Emeritus Curator of Australian Prints, Drawings & Illustrated Books, Roger Butler AM.

## ORDE POYNTON BEQUEST: THE FIRST 20 YEARS

Following his death on 13 February 2001, it was revealed in the Last Will of Orde Poynton (1906–2001) that he had bequeathed annual funding in the form of a bequest, to be drawn from in perpetuity to the Department of International Prints, Drawings, and Illustrated Books at the National Gallery of Australia.

While the size of the bequest, which remains the most generous the Gallery has received to date, came as a complete surprise to all involved, the deepfelt support Dr Poynton had shown for the development of a world class collection of international works on paper did not. Beginning in 1996 with a gift of \$30,000, at the time of his death in 2001 Dr Poynton had contributed nearly \$3 million to the National Gallery for the acquisition of international prints, drawings and illustrated books. This contribution had been gratefully acknowledged during Dr Poynton's lifetime, when in 1992 then Director Betty Churcher AO named a gallery in his honour and it was determined that The Orde Poynton Gallery be set-aside for the display of international works on paper.

When Dr Poynton, a well-known bibliophile, gave his initial \$30,000 to the Gallery in 1996 it was "to assist in the development of a world class collection of illustrated books". The Gallery's first Director, James Mollison, and Curator of International Prints and Illustrated Books, Pat Gilmour, were diligent in the responsibility they had to follow Dr Poynton's request and by doing so laid the groundwork for what would become an enduring and trusting relationship. In 1989, when Dr Jane Kinsman became Curator of Prints and Illustrated Books she began an extraordinarily friendship through correspondence with Dr Poynton (Orde Poynton never visited the National Gallery in Canberra, and Dr Kinsman and Dr Poynton never actually met in person) that led to the parameters of the Orde Poynton gift being

extended to include modern and contemporary prints and drawings – permission to include drawings came after the department was renamed at Dr Kinsman's request to Prints, Drawings and Illustrated Books. It was this trust and friendship that ultimately culminated in the Poynton Bequest.

Now numbering some 4,000 objects, the works of art acquired through the assistance of Orde Poynton's patronage range from the first edition of the first treatise published on intaglio printmaking *Traicté des manieres de graver en taille douce sur l'airing 1645* by French artist and author Abraham Bosse, to 18th century Japanese ukiyo-e woodcut prints, to late-nineteenth and early-20th century French, German and Russian Modern avant-garde prints and drawings, *livre de peintre* and artist's books, to an extensive collection of lithographic prints made in the workshops of North American printmaker Kenneth Tyler, to prints and drawings made by contemporary artists Louise Bourgeois, Georg Baselitz, Jake and Dinos Chapman, Kiki Smith, Tacita Dean, and William Kentridge.

2021 brings with it a new era at the National Gallery. For the first time in the Gallery's 40-year history the collections of Australian and International works on paper have been brought together to form the Department of Prints and Drawings. This development will bring with it immense opportunities for how the Gallery's extensive holdings are used and developed, ensuring the collections relevance into the future. Throughout, The Poynton Bequest will remain in perpetuity for the acquisition of a "world class" collection of international prints, drawings and illustrated books.

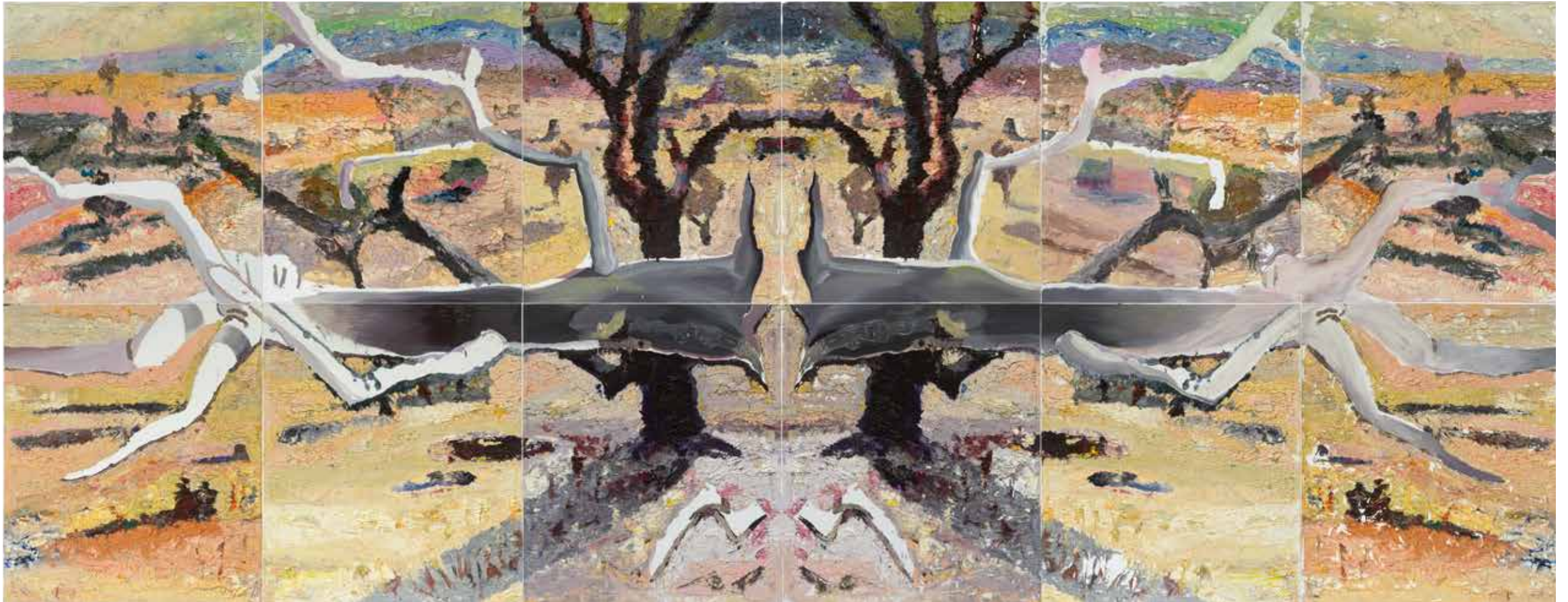
— Sally Foster is Curator of International Prints, Drawings and Illustrated Books



William Kentridge, *Drawing for the film Other faces (protestors)*, 2011, National Gallery of Australia, Acquired through the National Gallery of Australia Foundation and the Poynton Bequest 2012 © William Kentridge.



Mary Cassatt, *The Lamp*, 1890-91, National Gallery of Australia, Poynton Bequest 2020.



Ben Quilty, *Myall Creek Rorschach*, 2019, National Gallery of Australia, Gift of the artist 2021. Donated through the Australian Government's Cultural Gifts Program, © Ben Quilty.

## THE BEQUEST CIRCLE

*Through my gift I can contribute meaningfully to the work of the National Gallery of Australia in preserving our national art treasury and do so in community with others who share a love and passion for the visual arts as a vital part of Australia's cultural heritage."*

– Dr Andrew Lu AM  
National Gallery Foundation Board Director and Bequest Circle Member

Established in 2008, the National Gallery Bequest Circle provides an opportunity to acknowledge and celebrate donors during their lifetime while encouraging our bequest donors to develop a closer relationship with the Gallery.

Bequests have contributed to the life of the National Gallery and enable us to look forward to the future, offering ongoing support and providing lasting tributes to the generosity of our benefactors.

In November, the Gallery received the final instalment from the bequest of the late Henry Dalrymple. This significant bequest will go towards supporting

two essential roles at the Gallery: The Henry Dalrymple Head Curator, Australian Art, Dr Deborah Hart and the Henry Dalrymple Chief Content Officer, Sophie Tedmanson.

During his life, Henry was a great admirer of Australian art, including the work of Fred Williams and John Glover. In supporting Deborah in her role as Head Curator, Australian Art, we are confident that Henry's love for Australian art will continue to be celebrated and highlighted at the National Gallery.

A second payment from the bequest of the late Barbara Jean Humphreys was received in June 2021. This bequest will continue to support the efforts of the Barbara Jean Humphreys Assistant Director, Indigenous Engagement, Bruce Johnson-McLean, Wierdi/Birri-Gubba peoples, and his work in developing a Reconciliation Action Plan and continuing Indigenous engagement across all parts of the Gallery's operations and programs.

The National Gallery is grateful to all of our 58 Bequest Circle members, who are listed on page 50.



(left to right) Michael Fulham, artist Dr Danie Mellor, Mamu/Ngadjon peoples, and Bequest Circle member Dr Andrew Lu AM in the *Botticelli to Van Gogh: Masterpieces from the National Gallery, London* exhibition with Thomas Gainsborough, *The watering place*, before 1777, National Gallery, London; and Aelbert Cuyp, *A hilly river landscape with a horseman talking to a shepherdess*, c 1655–60, National Gallery, London. Both © National Gallery, London.

## ART AND HEALTH PROGRAMS

The National Gallery recognises the essential role that the visual arts play in supporting and improving the social health and wellbeing of our diverse communities. The Gallery's existing Art and Health programs, including Art and Dementia, Art for Wellbeing and Sensory Sundays, aim to improve connection for our visitors to each other and to the national collection through the world-enriching power of art.

Art and Health, and improving accessibility and inclusion, is a key priority for the National Gallery. We are committed to the ongoing delivery of free, on-the-ground programs in Canberra in tandem with our regional art and health partners across the country, and online to audiences who, due to health or location, are unable to travel or leave their homes.

In 2021, the Gallery confirmed a new multi-year grant from the Lansdowne Foundation in support of Art and Health programs at the National Gallery including dedicated resources towards the development of an Art and Dementia Online Resource – an online suite of art-making resources that will support arts workers, health workers and carers in their work helping to connect individuals with dementia to their public art collections across the country.

The Lansdowne Foundation's historical contributions has been instrumental in supporting the growth and evolution of the National Gallery's Art and Dementia program. This includes the development of tours, workshops, and opportunities for communities around Australia to engage with the National Gallery and representation at international conferences around the world, where our work in Art and Dementia has inspired other programs in diverse communities.

We are delighted to partner with National Gallery Access Partner the Lansdowne Foundation again for this major new project that will help to deliver Art and Dementia and Art for Wellbeing programs here at the National Gallery as well as across the wider community.

The Foundation also received a major donation from new donor, Tracey Griff whose support will be dedicated towards further enhancing the Gallery's Art and Health programs. We are delighted to partner with both Tracey and the Lansdowne Foundation to help deliver Art and Health programs like Art and Dementia here at the National Gallery as well as across the wider community.



Above: (from top) Visitors interact with Mikala Dwyer's *Square cloud compound*, 2010, Collection: Museum of Contemporary Art Australia, Sydney. Purchased with funds provided by the MCA Foundation, 2015 © Mikala Dwyer / Copyright Agency, 2021; visitors enjoy a tour of *Know My Name, Part 1*; visitors to *Know My Name, Part 1*, pictured in front of the Ken Family Collaborative; Freda Brady, Pitjantjara people, Sandra Ken, Pitjantjara people, Tjungkara Ken, Pitjantjara people, Paniny Mick, Pitjantjara people, Marangka Tunkin, Pitjantjara people, Tingila Yaritji, Pitjantjara people, *Kangkura-Kangkura Tjukurpa – A sister's story*, 2017, Collection: Art Gallery of South Australia, Adelaide. Acquisition through *Tarnanthi: Festival of Contemporary Aboriginal and Torres Strait Islander Art* supported by BHP 2018, © the artists.

## TOURING EXHIBITIONS AND REGIONAL INITIATIVES

Touring exhibitions at the National Gallery have reached over 11.6 million people in the past three decades. Audiences around the country and overseas have experienced over 10,000 works from the national collection at more than 1,600 venues.

This achievement will now be elevated and extended thanks to the support of funders who have championed touring exhibitions, regional initiatives, and outreach at the National Gallery.

### Regional Initiatives supported by the Metal Manufactures Ltd.

An important part of the National Gallery's mandate is to take the national collection to all Australians, regardless of where they live. In support of this mission, Metal Manufactures Ltd. has committed to support regional initiatives with a five-year grant that will help to make the national collection available to all Australians everywhere.

Leading this project is the recently appointed Regional Initiatives Officer, Clare Armitage, who will build on the Gallery's long-standing relationships with regional museums and galleries to facilitate greater access to the national collection across Australia.

The Gallery is grateful to have received the first grant installment that will support Clare's role and ongoing regional initiatives.

### The National Gallery Art Cases supported by the Neilson Foundation

After three decades on the road, the National Gallery Art Cases have been refurbished and expanded thanks to the support of the Neilson Foundation. From July 2021, five renewed Art Cases will tour Australia including additional artworks, new themes and revised supporting material. With the aim of inspiring creativity, inclusivity, engagement and learning, the expanded Art Cases program will allow for more people, of all ages, to access art within their own communities.

The new suite of Art Cases is grouped into five broad themes – 'Bodies'; 'Land and Country'; 'Form and Education'; 'Earth'; and 'Past, Present, Future' – bringing works of art into generative conversations with one another and providing pathways of interpretation for audiences. The themes were developed out of the existing works and informed the acquisition of new works, all of which will continue to draw out new stories and connections between objects that span centuries.

### Outreach activities – supported by the John T Reid Charitable Trusts

Outreach activities at the National Gallery are supported by the John T Reid Charitable Trusts who help the Gallery's wider learning team to deliver engaging programs around the country in line with our touring exhibitions program.

After delays due to nationwide restrictions and lockdowns, touring and outreach programs recommenced in August 2020 with programs delivered in NSW at the Lismore Regional Art Gallery (*Body Language*), the Australian Maritime Museum (*Defying Empire*) and the Murray Art Museum Albury (*Skywhales: Every heart sings*).

### Skywhales: Every heart sings – supported by the Naomi Milgrom Foundation

Following their debut flights together in Canberra, *Skywhale* and *Skywhalepapa* commenced their national tour in April thanks to the Principal Patronage of the Naomi Milgrom Foundation, and the Federal Government through the Visions of Australia.

With the support of the Naomi Milgrom Foundation Patricia Piccinini's *Skywhales: Every heart sings* will travel to several other venues throughout 2021 and 2022.



Above: One of the National Gallery Art Cases including works: (on top of case, left to right) Sonja and Elisa Jane Carmichael, Ngugi/Quandamooka peoples, *Dabiyil wagari (water carrying) vessels*, 2020, © Elisa Jane Carmichael; Jimmy John Thaiday, Erub Mer people, *Kebi nam*, 2018, © Jimmy John Thaiday (in front of case, left to right) Penny Evans, Kamilaroi/Gomeroi people, *Burnt banksia*, 2020, © Penny Evans; Karla Dickens, Wiradjuri people, *Block and tackle*, 2020, © Karla Dickens; James Tylor, Kurna people, *Kurna Wirri Katha*, 2020, © James Tylor; Angela Valamanesh, *From Miscellaneous items G*, 2006 (remade 2020), © Angela Valamanesh, each from the National Gallery of Australia collection, purchased 2021 with support from the Neilson Foundation for the National Gallery of Australia Art Cases Right: Children interacting with works from one of the National Gallery Art Cases.

Opposite: Metal Manufactures Regional Initiatives Officer, Clare Armitage.

## AMERICAN FRIENDS OF THE NATIONAL GALLERY OF AUSTRALIA

The American Friends of the National Gallery of Australia Inc (AFNGA) was founded in the early 1980s by then Council Chairman Gordon Darling AC, CMG. The American Friends is an independent organisation that supports the activities of the National Gallery of Australia and is registered under Section 501(c)(3) of the Internal Revenue Code in the United States, meaning that donations to AFNGA by American taxpayers are fully tax-deductible. The Board of the American Friends is supported by a part-time administration team who work to attract fundraising support and nurture cross-cultural communication and education with a focus on the visual arts.

While the COVID-19 pandemic limited the in-person event capabilities of the American Friends, they were able to use the past year to build online infrastructure and provide engagement via online Art Talks.

Given the limits placed on the New York-based organisation due to extended lockdowns, efforts were focused on redesigning the organisation's website to be a more accessible, interactive space. Together with the introduction of the Art Talks program, the audience reach, and profile of the American Friends has increased in the United States and Australia.

### Gifts

During the reporting period, a major gift was made by the American Friends of the National Gallery of Australia with the generous assistance of Kenneth Tyler AO and the late Marabeth Cohen-Tyler towards the Kenneth Tyler Print Collection.

An additional gift was provided by the Tyler Foundation to fund a catalogue raisonné that will provide comprehensive insights into the Gallery's Kenneth Tyler Print Collection.

The Gallery also received gifts towards Know My Name from American Friends supporters Helen Jessup and Belinda Jackson.

### Board of the American Friends of the National Gallery of Australia Inc.

In May 2021, at its Annual General Meeting, the American Friends farewellled outgoing Chair Philip Colbran who held this role for 12 years. Philip is recognised for his dedication and years of service and will continue his involvement as General Counsel.

Carolyn Fletcher AM was appointed to the role of Chair. Carolyn brings a wealth of board experience and was most recently the Chair of the National Art School in Sydney. Carolyn will be based in New York for the next three years and has quickly shown herself to be an active and enthusiastic advocate for Australia internationally.

The AFNGA Board of Directors also includes President Michael Maher, Secretary Elizabeth Elder, and Treasurer Robert Moore II, who are joined by Sara McKerihan, Megan Thomas, Susan van der Griend and recently appointed member Catherine Devine.



Opposite: (from top) Printer Rodney Konopaki and Kenneth Tyler AO pull a proof of *Lament for Lorca* while artist Robert Motherwell looks on, Tyler Graphics, Bedford Village, February 1982, (photo by Lindsay Green), © the artist, photograph: Lindsay Green; installation view of the *Joan Mitchell: Worlds of Colour* exhibition at the National Gallery earlier this year.



*“Each day at Tyler Graphics was filled with the wildly unexpected. Even if I drew a precise outline of what I hoped to accomplish in the morning, it was dramatically altered by midday”*  
— Marabeth Cohen-Tyler

National Gallery benefactor Marabeth Cohen-Tyler’s contribution to printmaking and the documentation of visual arts was profound.

Marabeth’s keen eye for composition and detail demonstrated a natural talent for photography, which led to the development of her role capturing artists – such as David Hockney, Roy Lichtenstein and Joan Mitchell – who worked at Tyler Graphics Limited print studio in New York State. As a result, the majority of the 60,000 photographs in the Kenneth Tyler Collection archive, which is held by the National Gallery of Australia, are by Marabeth.

Marabeth was married to printmaker Kenneth Tyler AO for more than 30 years. Their relationship began in the late 1980s and was both personal and professional: Ken would grow to know her as the love of his life and their relationship was enriched by the excitement of the activities in the workshop.

The National Gallery’s Distinguished Adjunct Curator, Dr Jane Kinsman, reflects that Marabeth had “defined for herself this role as the documenter of workshop activity. She had a great sense of what’s important in history... She then became the archival recorder of the workshop. Ken always understood the importance of documentation, whether it was print

documentation or film. So, she became integral to the visual recording of history.”

Marabeth played a central role in the many successes of Tyler Graphics and the collection of some of the most significant works on paper from the late 20th century, which has found its home at the National Gallery as part of the Kenneth Tyler Collection.

Marabeth joined the team at Tyler Graphics Ltd in 1985, during the production of David Hockney’s *Moving Focus* series. She first worked in papermaking and collage as well as documenting the progress of print editions and writing for the Tyler Graphics newsletter. Marabeth became vital to almost all operations in the print studio and began to flourish in a diverse range of roles such as curation, essay writing and preparations for the first Tyler Graphics Catalogue Raisonné. However, her decision to begin photographically documenting workshop activities had a resounding impact and led to the creation of the Kenneth Tyler Collection archive. This visual resource underscores our understanding of the prints produced by Kenneth Tyler’s workshop.

Alongside Kenneth, Marabeth was an outstanding benefactor to the National Gallery. Her contribution to an important part of printmaking and visual art history will continue to make a profound impact. She is remembered for her warmth, positive energy, and generous spirit.

*— David Greenhalgh is the Curatorial Assistant, Kenneth E Tyler Collection, International Prints, Drawings and Illustrated Books*

Kenneth Tyler AO and Marabeth Cohen-Tyler sit in front of Frank Stella’s *Juam*, in the Tyler Graphics artist studio, 17 March, 1997, © the artist, photograph: Steven Sloman.



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Krystyna Campbell-Pretty AM and the late Harold Campbell-Pretty  
Dr Ashley Carruthers  
Maurice Cashmere  
Michael Chaney AO  
Rose Chaney  
Tony Coleing and Shayne Higson  
Christopher Constable  
Philip Constable and Mary Constable  
Patrick Corrigan AM and Barbara Corrigan  
Mavourneen Cowen and the late Alan Cowen  
Virginia Cuppaidge  
Robyn Curley and the late Laurie Curley  
The late June Davies  
Penelope Davis and Martin Davis  
Lawrence Daws  
Dr Paula Dawson  
The Dick and Pip Smith Foundation  
The late Harold Day  
De Lambert Largess Foundation  
eX de Medici  
Sally Delafield Cook  
Helen Drutt-English and the late H Peter Stern  
Duroloid (Dewgrove)  
The late Dr K David Edwards  
Embassy of Australia, United States of America  
Brigitte Enders and the late Klaus Moje AO  
Dr Peter Farrell AM  
Peter Fay  
Bill Ferris AC and Lea Ferris  
The Ferris Family Foundation  
The late Bert Flugelman  
Rosemary Foot AO

The Fullwood family  
Michael Gannon and Helen Gannon  
Simryn Gill  
The late Dr William H Gladstones  
Lord Michael Glendonbrook CBE and Martin Ritchie  
Christine Godden  
John Gollings AM  
Gordon Darling American Friends of the National Gallery of Australia Fund  
Gordon Darling Foundation  
Dr Anne Gray AM  
Denise Green AM  
Linda Gregoriou  
Sharon Grey and Jeffrey Hall  
Tracey Griff  
Emer Prof Ross Griffith and Pamela Griffith  
Selena Griffith  
Rebekah Griffiths  
The late William Hamilton  
Harold Mitchell Foundation  
Brent Harris  
Catherine Harris AO, PSM, and David Harris  
Bill Hayward and Alison Hayward  
Warwick Hemsley AO  
Dr Michael Heppell  
Meredith Hinchliffe  
Hindmarsh Pty Ltd  
Emmanuel Hirsh  
Neil Hobbs and Karina Harris  
David Hockney CH, RA  
The late Mervyn Horton  
Eske Hos  
Diana Houstone and the late John Houstone  
Graham Howe  
The Hon Robert Hunter QC and Pauline Hunter  
Claudia Hyles OAM  
International Culture Appreciation and Interchange Society, Japan  
Cami James and Nadia Naprechikov

The late Margaret Louise Jarrett  
John T Reid Charitable Trusts  
Dale Jones-Evan  
J Paul Getty Trust  
Dr Douglas Kagi  
Marion Kaselle  
Lesley Kehoe  
The late Merle Kemp  
Raymond Kidd and Diana Kidd  
Dinny Killen and the late Dr Darrel Killen  
The late Inge King AM and the late Grahame King AM  
Lady Kingsland and the late Sir Richard Kingsland AO, CBE, DFC  
Dr Jane Kinsman  
Hertha Kluge-Pott  
David Knaus  
Wayne Kratzmann AM  
Bernard Laing and Maureen Laing  
Ruth Lambert and Steve Lambert  
Kay Lanceley  
Cal Lane and Gallery Art Mur, Montreal  
Vincent Langford and the late James Mollison AO  
The Lansdowne Foundation  
The late Nancy Lee  
The late Ann Lewis AO  
Kevin Lincoln  
Frank Lowy AC  
The Lowy Foundation  
Steven Lowy AM and Judy Lowy  
Dr Andrew Lu AM and Dr Geoffrey Lancaster AM  
The late William Stewart McDougall  
Prudence MacLeod  
John McPhee and Dr Jim Sait  
The late Bea Maddock AM  
Tim Maguire  
The late Jennifer Manton  
Susan Maple-Brown AM and the late Robert Maple-Brown AO  
Suzanne Maple-Brown and Anthony Maple-Brown  
The Margaret Olley Art Trust

Fiona Martin-Weber and Tom Hayward  
Mitchel Simon Martin-Webber AM  
Robyn Martin-Weber  
Material Pleasures  
Anthony Medich and Juliana Medich  
Medich Foundation  
Joan Middenway and the late Pat Middenway  
The Myer Foundation  
Sid Myer AM and Fiona Myer  
Gael Newton AM  
John Olsen AO, OBE  
The Paddy Bedford Trust  
Bruce Parncutt AO  
Paspaley Pearlring Company  
Tom Pearce  
Mary Alice Pelham Thorman AM  
Dr Ruth Pfanner and the late Dr David Pfanner  
Philip Bacon Galleries  
Andrew Plummer and Deidre Plummer  
Lady Potter AC  
Jeanne Pratt AC  
The Pratt Foundation  
John Prescott and Jennifer Prescott  
PricewaterhouseCoopers  
Dr Ron Radford AM  
Jude Rae  
The late Diana Ramsay AO and the late James Ramsay AO  
Ranamok Glass Prize Limited  
Dr Lisa Roberts  
William Robinson AO and Shirley Robinson  
San Diego Foundation  
Denis Savill and Anne Clarke  
Keiko Schmeisser and the late Jörg Schmeisser  
Jan Senbergs AM  
James Service AO and Dorothy Service  
Dr Gene Sherman AM and Brian Sherman AM

The Sid and Fiona Myer Family Foundation  
Silk Cut Foundation  
Sir William Dobell Art Foundation  
Andrew Sisson AO and Tracey Sisson  
Ian Sleeth  
Dick Smith AC and Philippa Smith AO  
Fern Smith and Peregrine Smith  
Shaike Snir and family  
Ezekiel Solomon AM  
Robyn Stacey  
Raphy Star and Ann Star  
Jonathan Steele and the late Barbara Hanrahan  
Studio One Canberra  
Terra Foundation for American Art  
David Thomas AM  
The Thomas Foundation  
Lady Thomson  
Brian Thornton and Eleanor Thornton  
The Thyne Reid Foundation  
Imants Tillers  
The late Peter Travis  
Uniting Church in Australia  
Village Roadshow  
Guy Warren AM  
Dr Simon Watts  
Ellen Waugh  
Sally White OAM and Geoffrey White OAM  
The late Sir James Wolfensohn KBE, AO, and the late Elaine Wolfensohn  
Gina Woodhill  
Peter Wright  
John Wylie AM and Myriam Boisbouvier-Wylie  
Jason Yeap OAM and Min Lee Wong  
Salvatore Zofrea OAM

## ABOUT THE FOUNDATION

The National Gallery of Australia Foundation was launched in 1982 and is a not-for-profit organisation that encourages philanthropy in the community, and raises funds and secures gifts of works of art to support the vision of the National Gallery to develop, care for and promote the national collection.

The Foundation is a company limited by guarantee under the Corporations Law and is governed by a Board of Directors appointed by the Gallery's Council. The Board includes the Gallery's Director, the Chair of its Council and two other Council members.

### Principal objectives

The Foundation supports the mission, vision, and values of the National Gallery by fundraising for initiatives that maintain, improve, and develop the national collection for the enjoyment of all Australians. The Foundation supports the artistic program of the National Gallery by raising funds for exhibitions, programs and named positions that help the Gallery to achieve its artistic vision.

### Patron

His Excellency General the Honourable David Hurley AC, DSC (Retd), Governor-General of the Commonwealth of Australia.

### Membership

Foundation members are vital to the life of the National Gallery and their benefaction contributes to the development of the visual arts in Australia. A donation of \$1,000 or more entitles a benefactor to become a member of the Foundation.

Foundation Life Governors and above are listed on donor boards and on pages 53-55 of this report. The remainder of the Foundation Members list can be found on the National Gallery website at [nga.gov.au/giving](http://nga.gov.au/giving).

### Ways of Giving

You can support the National Gallery Foundation by making a fully tax-deductible cash donation, donating a work of art through the Australian Cultural Gifts Program, or by leaving a bequest in your will.

Find out more about how you can directly benefit the National Gallery and strengthen our ability to present world-class exhibitions and programs that help develop Australia's national collection for the benefit of all Australians, now and into the future.

Find out more, scan the QR code below:



## DIRECTORS' REPORT AND FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2021



The directors present this report on the accounts of the National Gallery of Australia Foundation (the Foundation) for the year ended 30 June 2021.

**DIRECTORS**

The following directors served on the Foundation during the year ended 30 June 2021:

Full name	Appointed	Retired	Meetings eligible to attend	Meetings attended
Mr Stephen Brady AO, CVO (Chair)	1/08/2019		2	2
Mr Geoffrey Ainsworth AM	4/10/2019		2	1
Mr Philip Bacon AO (Deputy Chair)	26/10/2000		2	1
Mr Julian Beaumont OAM	28/10/2009		2	2
Mr Anthony Berg AM	16/03/1999		2	0
Mrs Robyn Burke	29/08/2006		2	1
Mr Julian Burt	1/08/2016		2	2
Mr Terrence Campbell AO	28/02/2007		2	0
Ms Sue Cato AM	7/02/2020		2	2
The Hon Mrs Ashley Dawson-Damer AM	5/05/2004		2	1
Mr James Erskine	11/05/2011		2	1
Mr Timothy Fairfax AC	1/08/2019		2	2
Mr Andrew Gwinnett	12/03/2003		2	1
Mr John Hindmarsh AM	20/09/2004		2	2
Mr Wayne Kratzmann AM	26/10/2011		2	2
Dr Andrew Lu AM	26/10/2011		2	1
Mr Michael Maher	04/06/2021		0	0
Dr Michael Martin	3/04/2020		2	2
Mr Nick Mitzevich	2/07/2018		2	2
Mr Geoffrey Pack	27/08/2014		2	0
Mrs Roslyn Packer AC	22/06/2011		2	1
Mrs Penelope Seidler AM	13/10/2000		2	2
Mr Ezekiel Solomon AM	28/10/2009		2	2
Mr Kerry Stokes AC	29/06/1995		2	0
Mr Ryan Stokes AO	9/07/2018		2	0
Mr Ray Wilson OAM	11/05/2011		2	2

During the financial year, three meetings of directors were scheduled however the meeting on Wednesday 2 September 2020 was cancelled in response to COVID-19. Two meetings of directors were held in 2020–21.

**CURRENT FOUNDATION DIRECTORS' DISCLOSURE**

**Mr Stephen Brady AO, CVO (Chair)**

**Qualifications** Bachelor of Arts (Hons), the Australian National University.

**Relevant roles, skills and experience** Member of the National Gallery of Australia Council since 2018; Chairman of the National Gallery of Australia Foundation since 2019.

**Other directorships and offices (current and recent)** Director, Ethics Centre; Non-Executive Director, Faethm; Director, Board of Europe Australia Business Council; Member, Australian Strategic Policy Institute; Adjunct Professor of International Relations, Bond University; former Member, Bangarra Indigenous Dance Company; former Chair, France Australia Centenary Trust.

**Mr Geoffrey Ainsworth AM**

**Qualifications** Bachelor of Arts (Hons), University of New South Wales, MA Macquarie University; Diploma of Financial Management, University of New England.

**Relevant roles, skills and experience** Director of the National Gallery of Australia Foundation since 2019. Past trustee of the Art Gallery of New South Wales (AGNSW) Foundation; past Director of Bundanon Trust; past Group General Manager and Director of Aristocrat Leisure Ltd.

**Other directorships and offices (current and recent)** Director of the Sydney Symphony Orchestra and Carriageworks; Member of the AGNSW Acquisitions & Loans Committee, past Chair; Patron of the Museum of Contemporary Art (Sydney); Member of the Tate International Council; Patron of the Royal Academy of Arts, London.

**Mr Philip Bacon AO (Deputy Chair)**

**Qualifications** Commenced Bachelor of Arts Bachelor of Law at University of Queensland but left in 1968, before completing studies, to manage the Grand Central Galleries in Brisbane and Surfers Paradise.

**Relevant roles, skills and experience** Established Philip Bacon Galleries; director and Special Patron of the Queensland Art Gallery and Gallery of Modern Art (GAGOMA) Foundation; Director of the National Gallery of Australia Foundation since 2000.

**Other directorships and offices (current and recent)** Director of Philip Bacon Galleries since 1974; member of the Board of Opera Australia since 1994 and Major Brisbane Festivals since 2007; Trustee of the Gordon Darling Foundation; Trustee of the Historic Houses Trust of New South Wales since 2020.

**Mr Julian Beaumont OAM**

**Qualifications** Fellow of the Institute of Chartered Accountants in England and Wales, United Kingdom; Fellow of the Finance and Securities Institute of Australia.

**Relevant roles, skills and experience** Corporate governance, financial and operational management; twenty seven years in investment banking and infrastructure management; arts administration; Director of the National Gallery of Australia Foundation since 2009.

**Other directorships and offices (current and recent)** Chairman of St Luke's Care to 2017; Executive Director of Macquarie Group to 1996; Chairman of three Macquarie Group toll road companies to 2006; Director of ConnectEast Group to 2009; Board member of Artbank to 2009; Board member of the National Art School to 2005; Chairman of Historic Houses Trust of New South Wales Foundation to 2000.

**Mr Anthony Berg AM**

**Qualifications** Bachelor of Economics (Hons), Sydney University; MBA, Harvard University Graduate School of Business; Fellow of the Australian Society of Certified Practising Accountants; Senior Fellow of the Financial Services Institute of Australasia; Fellow of the Australian Institute of Company Directors.

**Relevant roles, skills and experience** Member of the National Gallery of Australia Council 1997 2003; Director of the National Gallery of Australia Foundation since 1999 and former Chairman 1999 2006.

**Other directorships and offices (current and recent)** Chair of the National Leadership Group of Stronger Places, Stronger People; Managing Director of Macquarie Bank Limited 1985 1993; Managing Director of Boral Limited 1994 2000; Executive Director of Gresham Partners Limited since 2000; Director of Kaplan Partners Pty Limited; Director of Jawun Indigenous Corporate Partnerships, Chairperson to 2018; Director of The Sydney Institute 1993 1997; member of the Board of Management of the Australian Graduate School of Management 1991 1998 and 2004 2006; member of the Australia Council 1978 1982.

**Mrs Robyn Burke**

**Qualifications** Studied Art History at Melbourne University for a period of three years and visits gallery institutions around the world during extensive travels.

**Relevant roles, skills and experience** Thirty years' experience in the entertainment industry, largely for Village Roadshow Limited developing and managing marketing strategies/budgets and creating advertising campaigns for movie and television distribution, cinema exhibition, The Austereo Radio Network and major theme park destination tourist attractions; served on State and Commonwealth Government boards since 1997, including six years as a member of the Honours Council for the Order of Australia, Centenary of Federation Victoria Committee 1997–2000, Governing Council of Old Parliament House 1998–2004 and Axiss Australia Advisory Board 2001–2003; Director of the National Gallery of Australia Foundation since 2006.

**Other directorships and offices (current and recent)** Company director for a number of private companies; Australia Day Ambassador 2002; Certificate of Appreciation-International Year of Volunteers; Centenary Medal; Founding member of Stonnington Support Group for Malvern Elderly Citizens Association (MECWA) and its representative on the MECWA Advisory Board.

**Mr Julian Burt**

**Qualifications** Bachelor of Arts History and Political Science, University of Western Australia (current); Royal Agricultural College, Cirencester, England.

**Relevant roles, skills and experience** Director and owner of manufacturing businesses Metzke Pty Ltd and MJW Rail Pty Ltd; Director and Founder of the Wright Burt Foundation; Director of the National Gallery of Australia Foundation since 2016.

**Other directorships and offices (current and recent)** Founder and Chairman of the Sir David Brand Foundation; Co- Founder, Landsmith Collection; former Board member Western Australian Opera (2013–2018); Patron of the Football Hall of Fame Western Australia; Chairman of St Georges Cathedral Foundation for the Arts; Justice of the Peace; Lay Canon and member of Chapter, St George's Cathedral, Perth.

**Mr Terrence Campbell AO**

**Qualifications** Bachelor of Commerce, Melbourne University.

**Relevant roles, skills and experience** Director of the National Gallery of Australia Foundation since 2007.

**Other directorships and offices (current and recent)** Chairman and CEO of JBWere 1997–2002 and Goldman Sachs JBWere Pty Ltd 2002–2007 and Senior Chairman of Goldman Sachs JBWere Pty Ltd 2008–2011; Senior Chairman of Goldman Sachs Australia 2011–2018; Emeritus Chairman of Goldman Sachs Australia since 2018; Chairman of Australian Business Arts Foundation 2007–2013; Chairman of Mirrabooka Investments Ltd since 1998; Chairman of AMCIL Ltd 2000–2004; Chairman of Australia Foundation Investment Co Ltd 2013-2018.

**Ms Sue Cato AM**

**Qualifications** Began an Economics Degree at University of Sydney. Left to work full time in NSW and then federal politics.

**Relevant roles, skills and experience** Partner in Cato & Clive, a leading Australian corporate communications company; Director of the National Gallery of Australia Foundation since 2020; Deputy Chairman of the creative think tank, A New Approach since 2021. Advisory Board Member, Sydney Contemporary.

**Other directorships and offices (current and recent)** Board Member, The Garvan Institute Foundation; Member of Chief Executive Women.

**The Hon Mrs Ashley Dawson Damer AM**

**Qualifications** Bachelor of Economics, University of Sydney; Diploma of Decorative Arts from Dr Anna Clark's School of Decorative Arts in Sydney.

**Relevant roles, skills and experience** Member of the National Gallery of Australia Council 2005 2014; director of the National Gallery of Australia Foundation since 2004; Trustee of Art Gallery of New South Wales since 2014.

**Other directorships and offices (current and recent)** Director of Yuills Australia Pty Limited; director of the Board of Opera Australia Capital Fund since 2014; Foundation board director of University of Technology Sydney since 2020; Alternate Director with the Premier of New South Wales (Deputy Chair) at Sydney Festival 2012 2014; Board member of the National Institute of Dramatic Art (NIDA) 1997–2003; Trustee of the Historic House Foundation (helped found Museum of Sydney) 1995–1999; Australiana Fund Acquisitions Committee 1993–1994; Trustee of St Luke's Hospital (Darlinghurst) Foundation 1997–2004; a founding member of Child Abuse Prevention Service 1994–1998; Garden Editor, Belle Magazine 1993–1998.

**Mr James Erskine**

**Qualifications** Epsom College; London University; Charing Cross Hospital.

**Relevant roles, skills and experience** Extremely influential in the sports and entertainment entrepreneurial landscapes around the world over the last three decades, having managed icons such as Muhammad Ali, Greg Norman, Tiger Woods, Sir Jackie Stewart, Jean Claude Killy, Nick Faldo, Evonne Cawley, Chris Evert, Rod Laver and John Newcombe; regarded as an expert on international sporting television rights; established Liverpool Street Gallery in 2003; in 2011 established Erskine, Hall & Coe in London; director of the National Gallery of Australia Foundation since 2011.

**Other directorships and offices (current and recent)** Established International Management Group's operations in Australia, New Zealand and Southeast Asia and, as Managing Director, pioneered sports marketing in this region in the 1980s and 1990s; set up Sports & Entertainment Limited (SEL) in 1997, dealing in all areas of sports and entertainment; director on the Australian PGA Board since 2010.

**Mr Timothy Fairfax AC**

**Qualifications** Honorary Doctorate, University of the Sunshine Coast and Queensland University of Technology; Fellow of the Australian Institute of Company Directors.

**Relevant roles, skills and experience** Director of the National Gallery of Australia Foundation since 2019.

**Other directorships and offices (current and recent)** Chairman, Tim Fairfax Family Foundation; Director, Vincent Fairfax Family Foundation; Director, Vincent Fairfax Ethics in Leadership Foundation Pty Ltd; Chairman, Foundation for Rural & Regional Renewal ( FRRRR); Director, Ningana Giving Pty Limited; President, Queensland Art Gallery Foundation; Member, National Portrait Gallery Foundation; Member, Australian Schools Plus; Director, Australian Philanthropic Services; Director, Cambooya Pty Ltd; Director, Rawbelle Management Pty Ltd; Deputy Chairman of the National Gallery of Australia Council from 2012–2019.

**Mr Andrew Gwinnett**

**Qualifications** Fellow of Society of Automotive Engineers; completed commercial and engineering training in the United Kingdom; has a special interest in the visual arts; Alumni of the London Graduate School of Business Studies.

**Relevant roles, skills and experience** Chairman, Art Gallery of South Australia Foundation; Former Deputy Chair of the Art Gallery of South Australia; director of the National Gallery of Australia Foundation since 2003.

**Other directorships and offices (current and recent)** Chairman GCF Investments, Arrowcrest Group and John Shearer Pty Ltd; past President of Federation of Automotive Products Manufacturers Canberra; past President of the Engineering Employers Association of South Australia; past member of Australian Automotive Industry Council and South Australian Development Council; Fellow of the Australian Institute of Marketing.

**Mr John Hindmarsh AM**

**Qualifications** Bachelor of Building (Hons), University of New South Wales; Fellow, Australian Institute of Building; A Class Building Licence, ACT.

**Relevant roles, skills and experience** Founder and Executive Chairman of Hindmarsh, established 1979, undertaking project and construction management, property development, carpark operation, retirement village operation, venture capital and equity investment; member of the National Gallery of Australia Council from March 2011 to July 2019; Director National Gallery of Australia Foundation since 2004 and Chairman from October 2010 to July 2019.

**Other directorships and offices (current and recent)** Life Member of the Canberra Business Council; Director of The Village Building Co Limited, Australian Capital Ventures Limited, Significant Capital Ventures and The Healthy Grain Pty Ltd; Honorary Ambassador for Canberra.

**Mr Wayne Kratzmann AM**

**Qualifications** Studied architecture and registered with General Building Certification from Building Services Authority Queensland (relinquished).

**Relevant roles, skills and experience** Co founder of Cintra House Galleries in 1977 and continued as a Director until 1999; Founder Benefactor of the Queensland Art Gallery Foundation; former member of the Board of Trustees of the Queensland Art Gallery; member of the Australiana Fund since its formation in 1978 and the Queensland Committee 2008–2017; established, jointly with the University of Queensland, a Chair in Psychiatry, the Kratzmann Chair of Psychiatry and Population Health 1999 2015; Director of the National Gallery of Australia Foundation since 2011.

**Other directorships and offices (current and recent)** Company director of private companies; Chairman of the Toowong Private Hospital since 1982; Chairman of NA Kratzmann & Sons Pty Ltd since 1989.



**Dr Andrew Lu AM**

**Qualifications** Bachelor of Laws; Master of Laws; Doctor of Juridical Science; Graduate Diploma in Commercial Law; Barrister and solicitor; Chartered tax adviser; Fellow of the Financial Services Institute of Australasia; Fellow of the Australian and New Zealand Institute of Insurance and Finance; Fellow of the Australian Academy of Law.

**Relevant roles, skills and experience** Partner, Insurance and Risk, HBA Legal; Sessional member, WA State Administrative Tribunal; Chairman, Fulbright WA Selection Committee; Councillor, Art Gallery of WA Foundation; Founder Benefactor, National Gallery of Victoria; Governor, Art Gallery of New South Wales Foundation; Benefactor, Perth Institute of Contemporary Art and Western Australian Academy of Performing Arts at Edith Cowan University; Director of the National Gallery of Australia Foundation since 2011.

**Other directorships and offices (current and recent)** Director of the Australian Youth Orchestra, Melbourne International Film Festival, and Arts Law Centre of Australia; Member, Sir Charles Gairdner Hospital Art Board; Adjunct Senior Lecturer, University of Western Australia Law School; previously Chairman, Jigsaw Theatre Company, Deputy Chairman, Canberra Symphony Orchestra; Manager Professional Development, Law Society of Western Australia; Vice President, Griffin Centre; former member Fulbright National Selection Committee, Australian Music Foundation Advisory Board, Calvary Health Care Human Research Ethics Committee, ANU Board of Graduate Studies, Advisory Board ANU College of Law; solicitor with Freehills and Minter Ellison.

**Mr Michael Maher**

**Qualifications** Bachelor of Arts (Hons) University of Sydney

**Relevant roles, skills and experience** President of the American Friends of the National Gallery of Australia Inc; ABC New York correspondent; BBC arts correspondent (New York); ABC Jakarta Bureau Chief; ABC Asia Pacific Editor; ABC Diplomatic correspondent; Asia Editor - The Bulletin magazine; Presenter, Asia Pacific Focus (ABC TV); Author, Indonesia. An Eyewitness Account (Viking); Donor, Lower East Side Tenement Museum, New York; Yaddo artists retreat Saratoga Springs, New York; Osborne Association (not-for-profit, criminal justice reform, New York); Director of the National Gallery of Australia Foundation since June 2021.

**Other directorships and offices (current and recent)** Adjunct lecturer Asialink Leaders Program (University of Melbourne, Australian National University), adjunct lecturer City University of New York Graduate School of Journalism.

**Dr Michael Martin**

**Qualifications** Bachelor of Medicine and Bachelor of Surgery (Hons), Melbourne University; Fellow of the Australian and New Zealand College of Radiologists (dual qualified in Radiology and Nuclear Medicine).

**Relevant roles, skills and experience** Former partner Victorian Imaging Group; former Secretary and Chairman, Victorian branch of the Royal Australian and New Zealand College of Radiologists; former Federal Council member of the Royal Australian and New Zealand College of Radiologists; Current partner Y Tone Radiology; Director of the National Gallery of Australia Foundation since 2020.

**Other directorships and offices (current and recent)** Company director of private companies.

**Mr Nick Mitzevich**

**Qualifications** Bachelor of Arts (Fine Art) and Graduate Diplomas in Education and Fine Art, University of Newcastle.

**Relevant roles, skills and experience** Director of the National Gallery of Australia since 2018; previously director of the Art Gallery of South Australia from 2019–2018, the University of Queensland Art Museum from 2007–2010 and the Newcastle Region Art Gallery from 2001–2007; experience in collection development, building philanthropic support, public programming and change management and in curating contemporary international and Australian art exhibitions; member of the National Gallery of Australia Council since 2018; Director of the National Gallery of Australia Foundation since 2018.

**Other directorships and offices (current and recent)** Member of the Council of Australian Art Museum Directors; Trustee of the Lionel Lindsay Gallery and Library Trust.

**Mr Geoffrey Pack**

**Qualifications** Bachelor of Arts, Master of Arts, Trinity College, Dublin, Ireland.

**Relevant roles, skills and experience** President of the American Friends of the National Gallery of Australia Inc; Director of American Australian Association (2014–2020) and Co Chair of its Business and Cultural Committees (2014–2020); Board Director of the Whippoorwill Foundation Inc; Director of the National Gallery of Australia Foundation since 2014.

**Other directorships and offices (current and recent)** Senior roles with ANZ bank, New York, including President of ANZ Securities Inc; Senior Vice President/Executive Director responsible for ANZ Bank's relationships with the infrastructure, engineering and construction, aerospace and power sectors in the Americas; Senior Vice President for ANZ Bank's corporate business in the Americas; previously with Lloyds Bank in Lisbon, Oporto, Sao Paulo, Curitiba and Rio de Janeiro.

**Mrs Roslyn Packer AC**

**Relevant roles, skills and experience** Director of the National Gallery of Australia Foundation since 2011; former member of the National Gallery of Australia Council 2002–2011 and former member of the Council of Governors of the National Gallery of Australia Foundation.

**Other directorships and offices (current and recent)** Member of the Board of Trustees of St Vincent's Clinic Foundation and Patron of Friends of St Vincent's Private Hospital; Member of the Board of Directors of Opera Australia Capital Fund; Member of the International Council of the Metropolitan Museum of Art, New York; Member of the Governor's Circle Sydney Living Museums; former member of the following: Board of Directors of Victor Chang Cardiac Research Institute; the Board of Directors of the Sydney Festival Limited; the Advisory Committee for Christie's Australia Pty Ltd; and the Board of St Vincent's Private Hospital.

**Mrs Penelope Seidler AM**

**Qualifications** Architect and accountant; Bachelor of Architecture, Sydney University; Bachelor of Business, University of Technology, Sydney.

**Relevant roles, skills and experience** Director of the National Gallery of Australia Foundation since 2000.

**Other directorships and offices (current and recent)** CEO of Harry Seidler & Associates; member of the National Gallery of Australia Council 1984–1990; member of the New York Museum of Modern Art International Council since 1973; Director of the Biennale of Sydney 2009–2018; trustee Sydney Living Museums 2018.

**Mr Ezekiel Solomon AM**

**Qualifications** Bachelor of Laws (Hons), University of Sydney; Master of Laws, Harvard Law School (Fulbright Scholar).

**Relevant roles, skills and experience** Senior Adviser and former long-standing partner of Allens; Resident Partner in charge of Allens' New York office 1986–1993; broad experience of corporate and international business transactions and development projects in Australia, with extensive involvement with the United States of America, Europe and Asia (particularly Indonesia, Japan, China and Korea); Adjunct Professor of Law at University of Technology Sydney Law School; member of the National Gallery of Australia Council since 2015; Director of the National Gallery of Australia Foundation since 2009.

**Other directorships and offices (current and recent)** Member of Bundanon Trust Board since 2021; Patron of the Australian World Orchestra; Founding Governor, Institute for Regional Security, Canberra; Trustee, Institute of National Security Studies, Israel; former member of the Boards of Directors of the American Australian Association Limited and of the United States Studies Centre at Sydney University for approximately ten years until 2016; member of the President's Circle of Asia Society Australia; member of the Board of the Australian Government's Australia-Indonesia Institute; Board member of the Griffin Theatre Company, Sydney; member of Advisory Council of the University of Sydney China Studies Centre; President of the Harvard Club of Australia.

**Mr Kerry Stokes AC**

**Qualifications** Honorary Fellow of the Murdoch University; Honorary Doctorate of Commerce from Edith Cowan University.

**Relevant roles, skills and experience** Member of the National Gallery of Australia Council 1994–2000 and Chairman 1996–2000; director of the Western Australian Gallery Foundation and Chairman of the Board 1989–1991; Director of the National Gallery of Australia Foundation since 1995.

**Other directorships and offices (current and recent)** Executive Chairman of Seven Group Holdings Limited; Chair, Seven West Media Limited; Chair, Australian Capital Equity Pty Ltd; Chair, Council of the Australian War Memorial; former international member for the Paley Centre for Media (formerly the Museum of Radio & Television New York) 1996–2019.

**Mr Ryan Stokes AO**

**Qualifications** Bachelor of Commerce, Curtin University; Fellow of the Australian Institute of Management.

**Relevant roles, skills and experience** Chair of the Council of the National Library of Australia 2012-18; Chair of the National Gallery of Australia Council from 2018; ex officio Director of the National Gallery of Australia Foundation since 2018.

**Other directorships and offices** (current and recent) Managing Director and CEO of Seven Group Holdings Limited; CEO of Australian Capital Equity Pty Limited; Director of Seven West Media Limited, Boral, Beach Energy Limited, WesTrac Pty Ltd and Chair of Coates Hire; Member of the International Olympic Committee Olympic Education Commission; Appointed an officer in the General Division of the Order of Australia on 8 June 2020.

**Mr Ray Wilson OAM**

**Relevant roles, skills and experience** Member of the National Gallery of Australia Bequest Circle and Founding Donors 2010 program; Mr Wilson has contributed hundreds of works of art to Australian federal, state and regional galleries as well as hospitals and universities and has been successful in encouraging others to become benefactors and supporters of the visual arts; director of the National Gallery of Australia Foundation since 2011.

**Other directorships and offices** (current and recent) Member of the Musica Viva Council since 2018; Member of the Art Gallery New South Wales Foundation since 1993 and Trustee from 2005 to 2013; Chairman of the 'Friends of Conservation' at the Art Gallery New South Wales from 1998 to 2013; Joint Patron of the Maitland Regional Art Gallery since 2004.

**COMPANY SECRETARY**

**Dr Peter Lundy RFD**

**Qualifications** Doctor of Philosophy in Law, University of Canberra; Diploma of Law, Sydney University; Diploma of International Law, Australian National University; Associate Member of the Institute of Arbitrators and Mediators Australia; Graduate of the Legislative Drafting Institute.

**Relevant roles, skills and experience** Director of the National Gallery of Australia Foundation 1991-1995.

**Other directorships and offices (current and recent)** Managing Director of Allison Consulting Pty Ltd; director of a number of other companies; President of the Albert Hall Inc; Vice President of the National Trust (ACT); formerly Senior Government Solicitor, Attorney General's Department; Research Commercialisation Australia Pty Ltd; Jiangsu Fasten Photonics Co Ltd; Australian Photonics Pty Limited; Redfern Photonics Pty Limited; member of the Council of Governors of the National Gallery of Australia; Gibbs & Cox (Australia) Pty Ltd.

**PRINCIPAL ACTIVITIES**

The principal activities of the Foundation are to assist the National Gallery of Australia to:

- maintain, improve and develop the national collection of works of art owned by the National Gallery of Australia,
- promote, maintain, improve and develop the National Gallery of Australia, and
- support the development and conduct by the National Gallery of Australia of travelling exhibitions of works of art.

The Foundation's short term and long term objective is to continue to raise funds and seek gifts of works of art to support the above activities, strategically, via fundraising campaigns, actively engaging present and future donors and connecting with the wider community in seeking support for the visual arts.

There was no change in the nature of the Foundation's activities during the year.

**OPERATING RESULTS**

The Foundation recorded a surplus of \$4,310,079 in 2020-21 (2019-20: \$4,083,826) before it made donations to the National Gallery of Australia. The donations were used by the National Gallery of Australia to develop the national collection of works of art and to support the National Gallery of Australia and its programs. The activities of the Foundation for the 2020-21 year resulted in an operating surplus of \$2,722,188 (2019-20: operating deficit of \$1,379) after donations of \$1,587,891 (2010-20: \$4,085,205) were made to the National Gallery of Australia.

**DIVIDENDS**

The Foundation is precluded by its Memorandum of Association from paying a dividend to its members.

**SIGNIFICANT CHANGES IN THE STATE OF AFFAIRS**

There was no significant change in the state of affairs of the Foundation during the year.

**MATTERS SUBSEQUENT TO THE END OF THE FINANCIAL YEAR**

At the date of this report, no matter or circumstance has arisen since 30 June 2021 that has significantly affected or may significantly affect either:

- the operations of the Foundation,
- the results of those operations, or
- the state of affairs of the Foundation.

**LIKELY DEVELOPMENTS**

There are no developments that are likely to significantly affect the operations of the Foundation in financial years subsequent to 30 June 2021.

**INDEMNITY AND INSURANCE**

No indemnities have been given or insurance premiums paid during or since the end of the financial year for any person who is or has been an officer or auditor of the Foundation.

**COMPANY LIMITED BY GUARANTEE**

The Foundation is a company incorporated under the Corporations Act 2001 as a company limited by guarantee and not having a share capital.

As at 30 June 2021 there were 1,996 members of the Foundation. Each member undertakes to contribute to the property of the Foundation in the event of it being wound up while he or she is a member or within one year after he or she ceases to be a member up to the value of \$100. This payment will contribute to meeting the debts and liabilities of the Foundation as well as winding up expenses. At 30 June 2021 the total amount that members of the company are liable to contribute if the company was wound up is nil (30 June 2020: nil).

**PROCEEDINGS**

No person has applied for leave of court to bring proceedings on behalf of the Foundation or intervene in any proceedings to which the Foundation is a party for the purpose of taking responsibility on behalf of the Foundation for all or any part of those proceedings.

The Foundation was not a party to any such proceedings during the year.

### AUDITOR'S INDEPENDENCE DECLARATION

A copy of the auditor's independence declaration as required under section 307C of the Corporations Act 2001 and section 60 40 of the Australian Charities and Not for profits Commission Act 2012 has been provided.

Signed this 23rd day of August 2021 in accordance with a resolution of the Board of Directors.



Mr Stephen Brady AO, CVO  
Chairman  
National Gallery of Australia Foundation Board



Mr Stephen Brady AO CVO  
Chairman  
National Gallery of Australia Foundation Limited  
GPO Box 1150  
CANBERRRA ACT 2601

**NATIONAL GALLERY OF AUSTRALIA FOUNDATION LIMITED**  
**FINANCIAL REPORT 2020–21**  
**AUDITOR'S INDEPENDENCE DECLARATION**

In relation to my audit of the financial report of the National Gallery of Australia Foundation Limited for the year ended 30 June 2021, to the best of my knowledge and belief, there have been;

- (i) no contraventions of the auditor independence requirements of the *Australian Charities and Not-for-profits Commission Act 2012*;
- (ii) no contraventions of the auditor independence requirements of the *Corporations Act 2001*; and
- (iii) no contravention of any applicable code of professional conduct.

Australian National Audit Office



Sally Bond  
Executive Director  
Delegate of the Auditor-General

Canberra  
23 August 2021

NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
STATEMENT OF COMPREHENSIVE INCOME

FOR THE YEAR ENDED 30 JUNE 2021

		2021	2020
	Notes	\$	\$
<b>INCOME</b>			
Revenue			
Donations	3(a)	4,212,293	4,023,109
Resources received free of charge	3(b)	964,488	829,304
Interest		49,738	83,051
Event admissions	3(c)	53,182	6,818
<b>Total revenue</b>		<b>5,279,701</b>	<b>4,942,282</b>
<b>EXPENSES</b>			
Amounts paid to the National Gallery of Australia	3(d)	1,587,891	4,085,205
Employee expenses		549,934	571,123
Office and other expenses		154,255	121,702
Event expenses		196,182	65,977
Advertising and printing		52,470	55,721
Donations	3(e)	-	25,000
Travel		2,907	9,691
Audit fees	4	7,200	7,200
Freight and postage		194	2,042
Contractors		6,480	-
<b>Total expenses</b>		<b>2,557,513</b>	<b>4,943,661</b>
<b>Surplus/(deficit) on continuing operations</b>		<b>2,722,188</b>	<b>(1,379)</b>
<b>Total comprehensive income/(loss) attributable to parent entity</b>		<b>2,722,188</b>	<b>(1,379)</b>

NATIONAL GALLERY OF AUSTRALIA FOUNDATION  
STATEMENT OF FINANCIAL POSITION

FOR THE YEAR ENDED 30 JUNE 2021

		2021	2020
	Notes	\$	\$
<b>ASSETS</b>			
<b>Current assets</b>			
Cash		13,001,542	10,061,347
Receivables		-	253,380
<b>Total current assets</b>		<b>13,001,542</b>	<b>10,314,727</b>
<b>Total assets</b>		<b>13,001,542</b>	<b>10,314,727</b>
<b>LIABILITIES</b>			
<b>Current liabilities</b>			
Other payables	5	82	35,455
<b>Total current liabilities</b>		<b>82</b>	<b>35,455</b>
<b>Total liabilities</b>		<b>82</b>	<b>35,455</b>
<b>Net assets</b>		<b>13,001,460</b>	<b>10,279,272</b>
<b>EQUITY</b>			
Retained earnings		13,001,460	10,279,272
<b>Total equity</b>		<b>13,001,460</b>	<b>10,279,272</b>

NATIONAL GALLERY OF AUSTRALIA FOUNDATION

**STATEMENT OF CHANGES IN EQUITY**

FOR THE YEAR ENDED 30 JUNE 2021

	Retained earnings
	\$
<b>Balance as at 30 June 2019</b>	<b>10,280,651</b>
Total comprehensive loss attributable to parent entity	(1,379)
<b>Balance as at 30 June 2020</b>	<b>10,279,272</b>
Total comprehensive income attributable to parent entity	2,722,188
<b>Closing balance as at 30 June 2021</b>	<b>13,001,460</b>

NATIONAL GALLERY OF AUSTRALIA FOUNDATION

**CASHFLOW STATEMENT**

FOR THE YEAR ENDED 30 JUNE 2021

	2021	2020
	\$	\$
<b>OPERATING ACTIVITIES</b>		
<b>Cash received</b>		
Donations received	4,465,673	4,014,739
Interest received	49,738	83,051
Event admissions received	19,500	46,500
<b>Total cash received</b>	<b>4,534,911</b>	4,144,290
<b>Cash used</b>		
Amounts paid to the National Gallery of Australia	1,587,891	4,330,205
Donations	-	25,000
Bank fees	5,649	4,564
Net GST paid	1,176	3,804
<b>Total cash used</b>	<b>1,594,716</b>	4,363,573
<b>Net cash from operating activities</b>	<b>2,940,195</b>	(219,283)
<b>Net increase/(decrease) in cash held</b>	<b>2,940,195</b>	(219,283)
Cash at the beginning of the reporting period	10,061,347	10,280,630
<b>Cash at the end of the reporting period</b>	<b>13,001,542</b>	10,061,347

**NATIONAL GALLERY OF AUSTRALIA FOUNDATION**  
**NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS**

FOR THE YEAR ENDED 30 JUNE 2021

**1 STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES**

The Foundation is a company limited by guarantee, incorporated and domiciled in Australia. It is a not for profit entity and the significant policies applied in the preparation of the financial statements are:

(a) **Basis of preparation**

The financial statements are general purpose financial statements that have been prepared in accordance with the requirements of the Corporations Act 2001, the Australian Charities and Not for profits Commission Act 2012, Australian Accounting Standards and Interpretations Reduced Disclosure Requirements issued by the Australian Accounting Standards Board and other authoritative pronouncements of the Australian Accounting Standards Board that apply for the reporting period.

The financial statements have been prepared on an accrual basis and are based on historical costs, presented in Australian dollars.

No significant judgements or estimates have been adopted in preparation of the financial statements that have a material impact on the performance or position of the Foundation.

(b) **Revenue recognition**

Donations and bequests are recognised as revenue when received.

Interest revenue is recognised using the effective interest rate method.

Ticket sales for events are recognised as revenue when the events occur. Ticket sales for future events are recognised as unearned revenue.

Resources received free of charge are recorded as income and a corresponding expense at the date at which services are received.

All revenue is stated net of the amount of goods and services tax (GST).

(c) **Financial instruments**

**Financial assets**

The Foundation classifies its financial assets as financial assets measured at amortised cost.

Cash and receivables held for the purpose of collecting contractual cashflows where the cashflows are solely payments of principal and interest, that are not provided at below market interest rates, are subsequently measured at amortised cost using the effective interest method.

**Credit risk**

The Foundation is exposed to minimal credit risk, as the majority of financial assets are cash held with financial institutions. The maximum exposure to credit risk is the risk that arises from potential default of a trade debtor.

**Market risk**

The Foundation is exposed to minimal market risk, as the majority of financial assets are cash held with financial institutions.

(d) **Goods and services tax**

Revenues and expenses are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Taxation Office (ATO). In these circumstances, the GST is recognised as part of the cost of acquisition of the asset or as part of an item of expense. Receivables and payables in the Statement of Financial Position are shown inclusive of GST.

The net amount of GST recoverable from, or payable to, the ATO is included with other receivables or payables in the Statement of Financial Position.

Cashflows are presented in the Cashflow Statement on a gross basis.

(e) **New Australian Accounting Standards**

No accounting standard has been adopted earlier than the mandatory application date as stated in the standard.

No revised or amended standards and interpretations issued prior to the sign off date and applicable to the current reporting period have had a material financial impact on the Foundation's financial statements in 2020–21 or future years.

**2 TAXATION**

The Foundation is exempt from all forms of taxation except Fringe Benefits Tax and GST.

**3 FINANCIAL PERFORMANCE**

(a) The Foundation received donation revenue of \$4,212,293 in 2020–21 (2019–20: \$4,023,109) to support the acquisition of significant works of art for the national collection, to develop and stage important exhibitions, to support learning and access programs and publishing activities, to fund named positions that augment professional capacity and to support the general operating activities of the National Gallery of Australia.

(b) The Foundation continues to receive services from the National Gallery of Australia free of charge, for which a monetary value has been determined at \$964,488 in 2020–21 (2019–20: \$829,304). These services were generally administrative in nature. All employee provisions are recognised in the National Gallery of Australia's financial statements.

(c) The Foundation recognised event admissions revenue of \$53,182 in 2020–21 from the Foundation gala dinner (2019–20: \$6,818 received from a Know My Name fundraising event).

**NATIONAL GALLERY OF AUSTRALIA FOUNDATION**  
**NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS**

FOR THE YEAR ENDED 30 JUNE 2021

(d) The Foundation donated \$1,587,891 to the National Gallery of Australia in 2020–21 (2019–20: \$4,085,205) to develop the national collection of works of art and to support the National Gallery of Australia and its programs.

(e) The Foundation made one donation in 2019–20 of \$25,000 to the Countess Report as part of the Know My Name campaign to support independent research on gender equality in the Australian contemporary art sector. No similar donation was made in 2020–21.

**4 REMUNERATION OF AUDITORS**

Financial statement audit services were provided by the Australian National Audit Office. The cost of these services is paid for by the National Gallery of Australia on behalf of the Foundation. The fair value of these services is recognised in the Foundation's Statement of Comprehensive Income as an expense and a corresponding resource received free of charge.

**5 FINANCIAL POSITION**

The Foundation held no contract liabilities as at 30 June 2021 (30 June 2020: \$35,455). The contract liabilities at 30 June 2020 were associated with payments received for the 2019 20 Foundation gala dinner before it was deferred until 2020 21 due to COVID 19. The closing balance of Other payables as at 30 June 2021 relates to GST payable.

**6 REMUNERATION OF DIRECTORS**

The directors of the Foundation did not receive any remuneration from any source in connection with the management of the Foundation, nor did they receive any remuneration from the Foundation in connection with the management of any other entity.

**7 RELATED PARTIES**

The Foundation's constitution provides that its board shall consist of no more than thirty one persons of whom the Director of the National Gallery of Australia and the Chair of the National Gallery of Australia Council are ex officio directors. The remaining directors of the Foundation, including the Chair, are appointed by the National Gallery of Australia Council. Given the Foundation's activities, members may transact in the same capacity as ordinary citizens. Such transactions may include donations of cash and works of art which are conducted under normal terms and conditions.

Transactions with the National Gallery of Australia during the period are disclosed in Note 3 of the financial statements.

**8 COMMITMENTS AND CONTINGENCIES**

The Foundation did not have any commitments or contingencies at 30 June 2021 (2020: nil).

**9 SUBSEQUENT EVENTS**

There are no events that occurred after 30 June 2021 that have a material impact on the 2020–21 financial statements.

In accordance with a resolution of the directors of the National Gallery of Australia Foundation (the Foundation), I state that in the opinion of the directors:

(1) the financial statements and notes of the Foundation are in accordance with the Australian Charities and Not for profits Commission Act 2012 and Corporations Act 2001, including:

- (a) giving a true and fair view of the Foundation's financial position as at 30 June 2021 and of its performance for the year ended on that date;
- (b) complying with Australian Accounting Standards and Interpretations Reduced Disclosure Requirements issued by the Australian Accounting Standards Board that apply for the reporting period and the Australian Charities and Not for profits Commission Regulation 2013.

(2) there are reasonable grounds to believe that the Foundation will be able to pay its debts as and when they become due and payable.

Signed this 23rd day of August 2021 in accordance with a resolution of the Board of Directors.



Mr Stephen Brady AO, CVO

Chairman

National Gallery of Australia Foundation Board



## INDEPENDENT AUDITOR'S REPORT

To the members of National Gallery of Australia Foundation Limited

### Opinion

In my opinion, the financial report of the National Gallery of Australia Foundation Limited (the Company) for the year ended 30 June 2021 is in accordance with the *Corporations Act 2001* and Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012*, including:

- (a) giving a true and fair view of the Company's financial position as at 30 June 2021 and of its performance for the year then ended; and
- (b) complying with Australian Accounting Standards – Reduced Disclosure Requirements, the Corporations Regulations 2001 and Division 60 of the Australian Charities and Not-for-profits Commission Regulation 2013.

The financial report of the Company, which I have audited, comprises the following as at 30 June 2021 and for the year then ended:

- Statement of Comprehensive Income;
- Statement of Financial Position;
- Statement of Changes in Equity;
- Cashflow Statement;
- Notes to and forming part of the financial statements, comprising a statement of significant accounting policies and other explanatory information; and
- Directors' Declaration.

### Basis for opinion

I conducted my audit in accordance with the Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing Standards. My responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Report* section of my report. I am independent of the Company in accordance with the auditor independence requirements of the *Corporations Act 2001* and the relevant ethical requirements for financial report audits conducted by the Auditor-General and his delegates. These include the relevant independence requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants (including Independence Standards)* (the Code) to the extent that they are not in conflict with the *Auditor-General Act 1997*. I have also fulfilled my other responsibilities in accordance with the Code.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

GPO Box 707, Canberra ACT 2601  
38 Sydney Avenue, Forrest ACT 2603  
Phone (02) 6203 7300

### Other information

The directors are responsible for the other information. The other information obtained at the date of this auditor's report is the director's report for the year ended 30 June 2021, but does not include the financial report and my auditor's report thereon.

My opinion on the financial report does not cover the other information and accordingly I do not express any form of assurance conclusion thereon.

In connection with my audit of the financial report, my responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or my knowledge obtained in the audit, or otherwise appears to be materially misstated.

If, based on the work I have performed, I conclude that there is a material misstatement of this other information, I am required to report that fact. I have nothing to report in this regard.

### Directors' responsibility for the financial report

The directors of the Company are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards – Reduced Disclosure Requirements, the *Corporations Act 2001* and the *Australian Charities and Not-for-profits Commission Act 2012* and for such internal control the directors determine is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the directors are responsible for assessing the ability of the Company to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the directors either intend to liquidate the Company or to cease operations, or have no realistic alternative but to do so.

### Auditor's responsibilities for the audit of the financial report

My objective is to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian National Audit Office Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial report.

As part of an audit in accordance with the Australian National Audit Office Auditing Standards, I exercise professional judgement and maintain professional scepticism throughout the audit. I also:

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Company's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the directors.
- Conclude on the appropriateness of the directors' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Company's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the Company to cease to continue as a going concern.

- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

I communicate with the directors regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.

Australian National Audit Office

S Bond.

Sally Bond

Executive Director

Delegate of the Auditor-General

Canberra

23 August 2021



Aleksandr Rodchenko, *Dobrolet badge*, c 1923, gold-plate nickel, silvered brass, Gift of Penelope Seidler 2021  
© Aleksandr Rodchenko/Copyright Agency.





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ISSN: 2653-2549 (Print)

Prepared by the National Gallery of Australia Foundation  
T +61 (0)2 6240 6408

Published by the National Gallery of Australia  
Parkes Place, Canberra ACT 2600  
GPO Box 1150, Canberra ACT 2601

[nga.gov.au/aboutus/reports](http://nga.gov.au/aboutus/reports)

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Produced by Natalie Tizi

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Printed by Ellikon Fine Printers

This report may contain names and images of Aboriginal and Torres Strait Islander people who have passed away. Where possible, permission has been sought to include their names and images.

All images by the National Gallery of Australia unless otherwise stated.

On the front and back cover: Detail of Nyapanyapa Yunupinju, Gumatj people, *Djulpan (Seven Sisters)* (detail), 2020, natural earth pigments and binder on board, National Gallery of Australia, purchased 2021, © Nyapanyapa Yunupinju / Aboriginal Artists Agency, 2021.

Page 13: Sue Ford, *Sue Ford 1961*, from *A sixtieth of a second: portraits of women 1961-1981*, 1982, gelatin silver photograph, gift of the Sue Ford Archive 2021, National Gallery of Australia, © The Estate of Sue Ford.

Page 43: Sue Ford, *Lynne and Carol 1961*, from *A sixtieth of a second: portraits of women 1961-1981*, 1982, gelatin silver photograph, gift of the Sue Ford Archive 2021, National Gallery of Australia, © The Estate of Sue Ford.

Page 51: Sue Ford, *Carol 1963*, from *A sixtieth of a second: portraits of women 1961-1981*, 1982, gelatin silver photograph, gift of the Sue Ford Archive 2021, National Gallery of Australia, © The Estate of Sue Ford.

Page 57: Sue Ford, *Marlene Pugh 1964*, from *A sixtieth of a second: portraits of women 1961-1981*, 1982, gelatin silver photograph, gift of the Sue Ford Archive 2021, National Gallery of Australia, © The Estate of Sue Ford.

Pages 178, 179: Installation view of *Know My Name: Australian Women Artists 1900 to Now, Part 1*, featuring: (in foreground) Mira Gojak, *Transfer Station 1*, 2011, National Gallery of Australia, purchased 2021 © Mira Gojak; (in background, from left) Melinda Harper, *Untitled*, 2001, National Gallery of Australia, purchased 2001 © Melinda Harper / Copyright Agency, 2021; Savanhdary Vongpoothorn, *Various Levels*, 2002, National Gallery of Australia, purchased 2002 © Savanhdary Vongpoothorn and Martin Browne Fine Art; Carol Rudyard, *Northern theme*, 1973, National Gallery of Australia, purchased 2005 © Carol Rudyard; Margaret Worth, *Sukhavati number 5*, 1967, National Gallery of Australia, gift of an anonymous donor 2020, donated through the Australian Government's Cultural Gifts Program © Margaret Worth; Janet Dawson, *Heeney's rose*, 1968, National Gallery of Australia, gift of Peggy Fauser 1976 © Janet Dawson/Copyright Agency, 2021; Miriam Stannage, *Aurora*, 1970, gift of Stannage family 2019, donated through the Australian Government's Cultural Gifts Program © The Estate of Miriam Stannage.

